

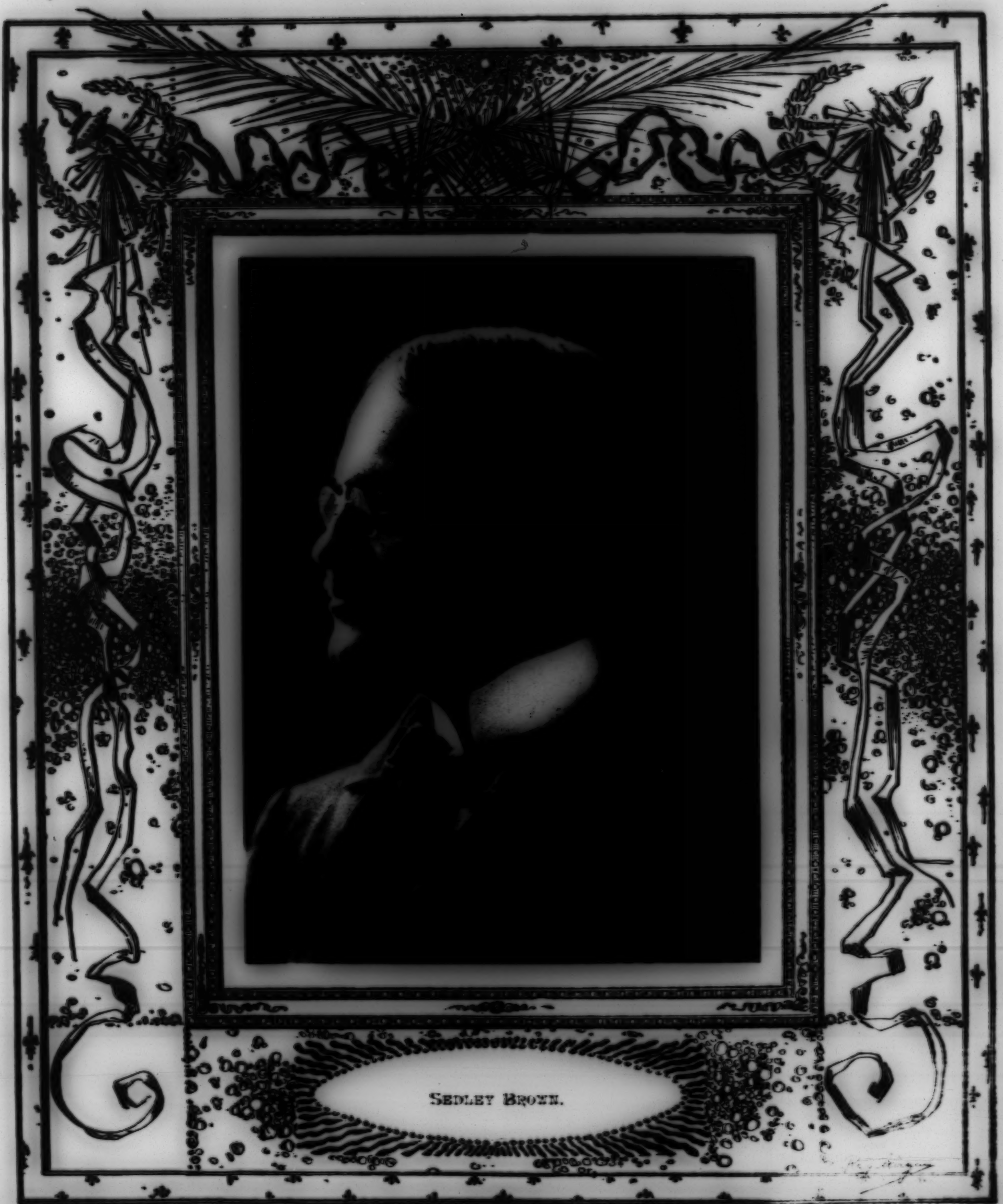
TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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THE MATINEE GIRL.



Mistress Nell Gwynne, she beneath whose terraced windows gay gallants sighed, whose white hand was kissed by courtiers on bended knee—what a charming, willful, playful young woman she must have been if she was really like Miss Crozman's Nell!

After our insane and unclear French farces, our gloomy problem plays, our lazy burlesques and ranting historical heroes, this little play is delightfully refreshing.

It gives one hope of what things may be, perhaps, in the future. It is like a ray of the dawn shining through a murky sky. It stands for a great principle that applies to the drama as to everything in life—that what is clean and good and right is going to get to the top despite all the barriers that may be placed in its way, and despite all the cheap, tricky devices by which mediocrity and even nonentity is pushed to the front.

Miss Crozman's performance is a delight to the ear and eye, and the intelligence. This fresh little play, with its bits of incidental song, its humor and its epilogue, reminds one of the scent of hawthorn hedges and of sentiments heavy with lavender.

The scene at the Blue Bear Inn, a scene as carefully and deftly set as anything that New York has seen of late, is as rich with dark bits of shadow and the glow of fire shine as an old painting. When the landlord and the constables sit around the table in the taproom, with their tankards and their pipes, singing a rollicking song, it is like a time-dimmed English point.

And the Bijou was never rich in settings. But this little play that has charmed New York, and the gracious young woman who makes the naughty heroine so lovable withal, is quite fit, in its artistic sketchiness, to set like a small white gem in the deep crimson and gold of the Daily playhouse.

Miss Crozman does not seem to go by any familiar rule in her acting, her dressing or her intonations. The very spirit of rakishness inhabits her Nell, and there is a careless slipping over of her laughing shoulders that stands out charmingly against the finished elocution of the lady who plays the Duchess of Portsmouth.

I hope this actress will get another play that is quite as good or better, and that she will have a velvet theatre of her own on Broadway where we may see her often.

Her pluck and perseverance, and hard work and striving against difficulties are not common feminine virtues, and we can all take off our hats to her, for by those means she has made her way.

Her fine, intelligent face is almost constantly alight with smiles as Nell Gwynne, but in some moments there is a shade that one learns to know, and it speaks of striving and fighting and pushing ahead in spite of everything, work that women are unfitted for, taking them as it does from the sunlight of homes into the shadow of the world.

Here's success to Mistress Nell!

Mr. Dooley says that they are dramatizing Fox's "Book of Martyrs" and the "Lives of the Saints," and I shouldn't be surprised if it is all true.

They'll do the Telephone Book before long. There is just one book that I trust no one will dare attempt to dramatize, and that is the new and mysterious Elizabeth and her German Garden.

But then, no one really could dramatize it—and thank heaven for that! It is only a girl-woman and her garden and the babies. It might be set to music, though.

The authorship of this book has been ascribed to all sorts of foreign personages, and there have been denials by the dozen from all parts of the earth by cable and chute and messenger boy.

To me it has a strong likeness to the work of the American writer, James Lane Allen. I mentioned this the other day to one of the stately editors of a stately Philadelphia paper and he said he saw no reason why Allen should veil his identity.

There is only one reason, and that is the pronounced femininity of the work, which a sensitive masculine writer might feel oddly ashamed of. Brain children often disappoint their parents in the matter of sex. Men write lullabies and women analyze prize fighters nowadays—and there you are.

Elizabeth was given to epigrams that, as Whistler said, fairly rustled. "It is so sweet," she said, "to be sad, when one has nothing to be sad about."

"Martin Luther was a wonderful man, but I am glad that I was not his wife."

"The fact is, no friendship can stand the breakfast test."

Of husband, Elizabeth said: "Anybody

can have a husband, but to few is it given to have a sage, and a combination of both is rare as it is useful. Indeed in its practical utility the only thing I ever saw to equal it is a sofa my neighbor has bought as a Christmas surprise for her husband, and which she showed me the last time I called there—a beautiful invention, as she explained, combining a bedstead, a sofa, a chest of drawers, and into which you put your clothes and on top of which you put yourself; and if anybody calls in the middle of the night and you happen to be using the drawing-room as a bedroom, you just pop the bed clothes inside and there you are discovered sitting on your sofa and looking as if you had been expecting visitors for hours. "Pray—does he wear pajamas?" I inquired.

I have discovered the secret of Lillian Russell's marvelous slimmness, more accentuated than ever this Fall. The stories she tells about dieting and exercise and all that are ghost-lors.

Every once in a while you read about the songstress going in for Christian Science and spooky studies of that sort. The fact is, if you only get this system working you can be beautiful forever. It teaches the mind how to triumph over matter even to the point of curing corns.

Listen, my children, as to fatness. I like the word fatness better than obesity, although obesity is more of a word, for "fatness" rather expresses what you mean.

But as to fatness—all ye noble army of hunters—ye Vichy-and-Kissengers:

"Fatness comes through the lack of force to throw off an oversecretion on the same basis that there may not be enough force to throw off the callous skin which Nature puts on to protect the foot from the friction of a tight shoe. This causes a corn. A corn is something which your spirit has not force enough to throw off. Of course you can reduce fat by reducing the amount of food. But the permanent cure comes of using your mind to throw off the cumbrous secretion and bring you symmetrical proportion."

Certainly. Miss Russell's prescription, if this be it, is a wonderfully successful one. She is not only more graceful, but she looks younger and happier than she has ever looked.

She always had a sort of conscious "Yes-of-course-I-know-I-am-beautiful" look, but now she has lost that and she seems just happy and naturally Weberfeldian and gay.

This company seems to be as great a tonic for the players as for the audiences. Mr. Warfield is the only one who is never debonair, but can you blame him when you think of the parts he has to play?

Arizona's burlesque again demonstrates the fun-making abilities of this group—I was almost going to call them a "coterie" of players.

I have not seen Arizona proper, but if it's anything as good as Arizona improper it must be simply great. Mr. Weber, as a delightfully clean-looking little German girl with hair brushed back straight from her forehead, gives a performance that is the very perfection of burlesque, there being a certain quiet stupidity about his impersonation that is inimitable. And Mr. Hopper, who is about three sizes too tall for the stage, plays lacrosse with the English language, and Miss Templeton, who is three sizes too wide, gives one of her cleverest performances as Bonita.

The trouble with all these Weberfeldians is that they are so happy and so successful that they begin to grow heavy. A cake of obesity soap and a tape measure should go with each contract. Even Bonnie Clayton and Bonnie Maginn are beginning to develop curves, and there are Miss Fenton and Mr. Peter Dailey graduated with high honors.

There are boxes full of girls at every matinee since the smoking in the audience was done away with. We girls don't mind smoking ourselves—you know what I mean—we do not personally object to smoking—but so much collective masculine smoke grates upon our finer sensibilities.

One girl I know passed around a gun metal case the other afternoon. We all declined, raising our eyebrows. One girl looked at it through a lorgnette and asked what it was.

"Cigarettes," said the one with the case.

"Smoking has been prohibited here," said the girl with the lorgnette, while we all colored deeply.

"Oh—la—la!" said the one with the case, winking at me, "they're only chocolate. What did you think?"

It was quite a society affair last Tuesday afternoon. I was there, you know, and then there was Ethel Barrymore looking like a simple Matinee Maiden, and there was Frank Worthing and Frank Wilson and Marshall Wilder with two new jokes, and Sydney Armstrong, and oh—lots of us!

We grinned and then groaned with laughter pains. Laughter pains is a new disease. Right back of the ears there are two bones, tendons or muscles—you can take your choice—extending from the cranial apex to the base of the brain or the back of the neck, as you prefer.

On this the jaws hinge. Normally, the jaws are couchant. Except when one enjoys a chocolate covered caramel or a biscuit with after dinner cheese, the hinges of the jaws move only slightly and without effort.

Cachinnative enthusiasm causes the mouth to open and spread sideways. When continued for two hours dull darting pains are felt at intervals, increasing in their intensity. Tears gather in the eyes.

There are few remedies for laughter pains, although small hot water bags that may be carried in the pockets and fastened to the head are said to give some relief.

Also see Snake Bite Remedy.

THE MATINEE GIRL.

FIRE DESTROYS NEW THEATRE.

The Pittenger Grand Opera House, Central Islip, Ill., was destroyed by fire on Oct. 18. The loss was \$35,000, with \$8,000 insurance. The building was in course of construction when burned. It had been announced to open Nov. 5, under the management of George L. Pittenger, owner of the house. Indications are that the theatre will be rebuilt, and a citizens' committee has raised a large sum for the purpose by the sale of seats at a premium for the opening performance.

Frank Mostyn Kelly, detective, caught in the Web.

THE AMERICAN ACADEMY.

The annual subscription series of performances of the American Academy of the Dramatic Arts will begin on the afternoon of Nov. 3, in the Empire Theatre. The play to be presented is in four acts, by Victor Mapes, entitled *The Tery's Guest*. The period of the drama is colonial. The cast will be large.

The plan of this season's performances will be to bring out any new plays of American authorship, usually of not less than three acts in length. These student matinees may, therefore, furnish not only opportunity for the discovery of new talent, but will also serve as trial productions of new plays.

The majority of the shorter plays rehearsed by the Academy will be given at private performances in the Carnegie Lyceum by invitation only. The first Carnegie performance will be on the evening of Nov. 1 and will include a one-act drama of a story by J. M. Barrie; a modern comedy by Mrs. Burton Harrison; a monologue from the French, and a farce from the German of Bieder.

The members of the class which graduated at the close of last season are all employed in various companies. More than half of them secured experience in summer stock companies. Jane Fisher is leading lady with Kathryn Kiddle and Louis James, Putnam Road with the same company, Minnie Beckwith with Madame Wedgwood, Anna C. O'Brien leading comedienne in *The Heart of Maryland*, James McKenna with the same company, E. C. Turner with *Became She Loved Him So*, Charlotte Townsend with John Drew, Blanche Wood with the Empire stock company, William C. Lamp with *The Girl from Madiun*, Mabel Dixey with *The Choir Invisible*, Carl Ekstrom with *Sapho*, Francis Powell with E. H. Sothorn, Sumner Gard in *The Battle of the Strong*, and Westropp Saunders with *Naughty Anthony*.

SEDLER BROWN.

Sedley Brown, who has been in his time actor, playwright, stage-manager, dramatic agent and business-manager, has for the last few years devoted himself entirely to the staging of plays. When stock companies began to be established in the various cities good stage directors were at a premium, and in consequence Mr. Brown's services were in demand. He has been for the last two years connected with Manager M. J. Jacobs as stage director of the Columbia Theatre stock company, at Newark, N. J. Speaking of Mr. Brown's work there the *Sunday Call* of that city says: "Mr. Brown's work has given entire satisfaction, not only to the management of the house and the patrons, but has called for words of praise from occasional visiting managers who have come over and witnessed a performance. It must be remembered that in preparing for a production at the Columbia Theatre the stage-manager has only a week in which to do what the average stage managers consider from three to six weeks necessary. Sedley Brown is a most capable and conscientious stage-manager, and he has the happy faculty of ordering actors without being domineering. Since he has been connected with the Columbia stock company it has been like a happy family. Manager Jacobs declares that Sedley Brown is one of the best stage managers in the country."

CLIVE LOFTUS ARRIVES.

Clive Loftus, who has abandoned a phenomenally successful career as a vaudeville star, together with the large financial returns incidental thereto, in order to take up work in the legitimate, arrived in New York on the *Georgie* on Wednesday last. Miss Loftus said she had enjoyed her long vacation immensely, and had laid in a store of health for the coming winter. She will be a member of the stock company at Duly's Theatre, and will make her debut in her new line of work in *The Man of Forty* on Nov. 26.

Miss Loftus has received as much as \$1,000 a week for her specialty, and her services have been in constant demand for the past two seasons at an average weekly salary of \$700. It will be seen that she is making a great sacrifice, in order that her artistic ambitions may be gratified.

While in London she was offered a two years' engagement by Henry Irving, but declined it, as she will not sign for more than a single season with any manager.

HARRY HAMILIN'S DRAMATIC LIBRARY.

Manager Harry Hamlin, of the Chicago Grand Opera House, has admittedly the best dramatic library in the lake city. He has a quaint little room in the theatre set apart as his treasury of dramatic lore. All kinds of theatre books are there—plays, old and new; histories, ancient and modern; biographies of ever so many writers and players, and everything else in the book line of interest to the student of the stage. Mr. Hamlin has been gathering from all around for years and years, but he found many of his choicest treasures in the little old bookshop that used to be at Madison and State streets, Chicago, where the Chisholm Building is now, and where Eugene Field and James Whitcomb Riley loved to delve into the dusty shelves on still hunts for the fare that feeds the bookworm. Mr. Hamlin is passionately proud of his collection, which is as valuable as it is unique.

NOTES OF NEW THEATRES.

The New Elba Theatre, at Baton Rouge, La., which will be opened early in November, will be one of the easiest and most modern playhouses in the South. The seating capacity will be 1000, and the stage 40 x 60, with a full set of scenes and Landis scenery, and fully equipped with gas and electric lights. The interior decorations will be by the William Eckert Company, of Chicago, and the designs will be suggestive of the Order of Elba, after which the theatre is named and who now own the building. The house will be managed by J. G. Conzleman, who is also the architect and builder.

The new Auditorium Theatre, at Pontiac, Idaho, now in process of construction, will be completed about Dec. 1, and, it is said, will be one of the handsomest and most perfectly appointed places of amusement on the Pacific Coast. The house will have a parquette, dress circle, balcony and gallery, with a total seating capacity of 1,600; it will be equipped with first-class scenery, will be lighted by electricity, heated by hot air, and provided with commodious dressing-rooms well warmed, well lighted and well equipped. The stage will be 27 x 50 feet, to grid-iron 46 feet.

The new Opera House at St. Joseph, Ind., was opened Oct. 12. O. H. Widney is manager.

The Academy of Music, at Curwensville, Pa., that was recently destroyed by fire, is being rebuilt, and will be ready to open Nov. 15. The stage is being enlarged, so as to accommodate any traveling attraction.

ENGAGEMENTS.

Mrs. Channon, Gertrude Benner, Harriett Clark, E. H. O'Connor, David Rivera, and E. S. Norton, for A Spring Chicken.

Wadsworth Harris, for the Boston Theatre production of *Quo Vadis*.

Sadie Martinot, for *Nell-Goin* at the New York Theatre.

The Countess Von Hatzfeldt, for *Wanted*, a Wife.

Mary Scott, for *An African King*.

Frederick Perry, for *The Battle of the Strong*.

Nellie Granville, with *Hec's Metropolitan Players*.

By J. J. Spies; A. L. Barr, as scenic artist with Mr. and Mrs. Russ Whyal; Henry Muller, with Fedora; Charles Fulmer, *The Commander*.

Irving R. Walton, for *Bennett and Moulton* company (A).

Irene Ackerman, for *The Gold Mine*.

CHIEF OF THE TOWN.



Tunis F. Dean, pictured above, for many years manager of the Baltimore Academy of Music, is now numbered among Liebler and Company's large staff of business executives, being delegated to the task of exploiting the Eastern company presenting *The Christian*, in which capacity he has served successfully for two seasons past. Mr. Dean finds, while on the road, time for frequent contributions to the *Baltimore Sun*, many of his articles being widely copied and showing a literary talent of no mean order.

William St. Clair, of the King Dramatic company, suffered a stroke of apoplexy at Harrisburg, Pa., on Oct. 25, and was taken to the City Hospital there. His role in *Quo Vadis* was read by Ben Lander, of Manager Nathan Appel's local staff.

Edward D. Tyler, formerly of the Casino, is seriously ill at Los Angeles, Cal. His wife left this city on Thursday to join him.

The *Tyranny of Tears*, John Drew's bill last season, is soon to be sent out again.

A breezy, clever little book, satirizing prominent players in "Stage Lights. Will Shakespeare and Bill Ide at the Show. By the *Flats Dealer Dramatic Man*," published by Ward and Shaw, Vinson and Korner, Cleveland, O. There is a lot of good humor in the book and no end of gentle sarcasm well worth reading.

Willis Marks has left the Alta Theatre stock company, San Francisco, to join the Bacon company.

The gigantic Peter F. Dailey, accompanied by a microscopic but apparently bright dog, form one of the amazing sights of the Balto these days.

Two thugs attempted to assault Manager Charles R. Westover, of the Lee company, the other night. Mr. Westover knocked down one assailant and held him till the police arrived. The other fled.

Adrienne La Salle, recently with *Very Little Faust*, intends to enter into legitimate dramatic work.

Carl Ekstrom is playing Jean with W. A. Brady's *Sapho*. Upon invitation he read for the inmates of the Columbus, O., workhouse on Oct. 21, and found that the unfortunates made an attentive and appreciative audience.

H. J. Perry, another of the numerous persons said to be the "original David Harum," came to town from Syracuse last week to see William H. Crane play the part.

Edgar Strashach filed a petition in bankruptcy in this city last week, with liabilities of \$6,023 and assets of \$427.

Edward W. Mansfield and Gertrude Foster were married at Los Angeles, Cal., on Oct. 17.

Lee Owen Smith, musical director, and Florence Rother, contralto, of the Rag-time Reception company, were married at Dayton, Ohio, on Oct. 18, by the Rev. J. G. Keffler.

Lucia Moore has returned to town, having resigned from her original role, Alice Palmer, the American girl, in *Slaves of the Orient*.

George Warren, office boy at the Casino, fell down the elevator shaft in the theatre on Oct. 22 and injured his spine.

Chamney Nicott will present a new play, *Garrett O'Magh*, at the Fourteenth Street Theatre on Jan. 7.

Nicholas Schilsky's Hungarian Band, composed of thirty-one boys, ranging from nine to eighteen years, has been engaged to appear with Josephine Sebel in her forthcoming production, *The Soldier's Queen*.

Ballett Thompson has been especially engaged to play the leading role, Robert Blessing, in the Boston production of *Lost River*.

Charles Mortimer will resume his tour under C. T. Parsons' management on Nov. 5, being supported by Marie Arkwright, Sena Towne, Frank Updegraff, F. K. Hoffman, and several members of his former companies.

Mr. and Mrs. Ed A. Kerr (Edith Wiltshire) resigned from A Bell Boy (Western) on Sept. 29 and joined *The Girl from Chili*. They will play in vaudeville next season, presenting Mr. Kerr's sketches, *The Maid of the Milk* and *A Protean Lover*.

The *Black Diamond Express*, under management of Dupree and Devere, will open on Nov. 12. Sam Carlton has been engaged as business representative.

Gustav Adolphus Gauss and Ruby Erwood, both of the Cook-Church stock company, were married on Oct. 24 at Middletown, Conn.

The first matinee of the present season of the dramatic department of the Chicago Musical College, directed by Hart Conway, occurred on Oct. 20, when eighteen students appeared.

George Klint, manager of the Klint-Burn company, received on Oct. 16 news of the death of his mother, Mrs. Fred Klint, in Chicago. The remains were interred in the National Cemetery, Chicago, on Oct. 18. Mr. Klint had been seriously ill for ten days before receiving the sad message, but was carried aboard a steamer and taken to Chicago, accompanied by a trained nurse and a physician. An operation has been performed since and he is slowly improving.

The Howard Gould company, under management of Wallace F. Uno, will sail from this city on Thursday for Norfolk, Va., where they will open on Nov. 5 in *Rupert of Hentzau*.

SAN FRANCISCO

DE GUY SIMPSON

PITTSBURGH.

great. Mary's dancing 28.3.

Joe Veele was again put on at the Academy 22 before a very exclusive audience. Manager Thambauer sought to excel the former production, which ran two weeks to the capacity of the house, and from a spectacular point of view his object was accomplished, the magnificence of the scenery and costumes, the music and the dancing.

Frederick Pundling is so especially congratulated for the excellent scene and dramatic effects gained through his artistic methods, and the co. deserves praise for a comprehensive treatment of the char-

JERSEY CITY.**ST. PAUL.****MINNEAPOLIS.**

best to meet with anything so interesting and original as The Cipher Code that John E. Keller is producing at the Academy 283. Play and song are both deserving of the highest credit. Mr. Keller's interpretation of the half villain, half hero, John Keller, shows him a finished artist, and the co. is so good that it is really hard to single out any for special mention. Some words of praise, however, are due to the supporting players, Frank, John, and Edna, and Emmett E. King, and Caroline Keller. The play is beautifully staged and costumed. Way Down East 29-3.

DETROIT.**PORTLAND, ORE.**

NEWARK

NEW ORLEANS

CLEVELAND**PROVIDENCE**

KANSAS CITY.

COLUMBIA'S

OMAHA

There is to be a new theatre at Fourteenth and
Harrow Streets, the present site of the Broadway.
JOHN R. KINGWALT

DENVER.

While at the theatre over 1429, Broadway, Stuart
Robson in "The Goodsmith"; Tabor, Leon Herrmann,
Denver, "The Element in The New Dominion."
Charles W. King, an old time Denver favorite, who
made hosts of friends during his

M. STRESSMAN, 100 Broadway, New York City.
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Dept. 31, St. Louis, Mo.

Managerial: Harvey Candy
of Fetal Card. A Mother's

The Brewery After Dark

THEATRE—A co. composed of New York's William Theatre for the first time will be manager; J. Page, Jr., W. C. Kline, treasurer; director; Edgar White, stage-manager, and Edward Lee. Season will open 19

THEATRE—(Gay M.) Relation drew good house on work was enjoyed. COME for a week, presenting plays: Peaceful Valley, Phil Captain Swift, Editha's

THEATRE—(H. G.) Monday Oct. 24. Blue (H. G.) Southern, man; good house; play much

GRAND OPERA HOUSE (East
Columbia placed and Supper
co. 14-20, presenting
Don't Marry Three, Dancers
and The Three Tunes to
filler 28. The Little Wil-

GRAND OPERA HOUSE (H. L. Miller,
co. Oct. 16-20, presenting
Before Dawn, a
business; placed
grass Monkey 2. Standard

GRAND OPERA HOUSE (H. L. Miller,
Comedy co. Oct. 15-20;
for wife, Evens of Ten-
the Denver Express, Tex.
Virginia, and Dale Land.

GRAND OPERA HOUSE

OKUM (Andrews and Little-
field from Ranger Oct. 31.

A. Burghman (Kitty Hawk) after election. The season

OPERA HOUSE (J. C.)
 Crown Oct. 16; good home;
 Standard Stock co. 29.3 can-
 the Eleventh Hour 17. 1m-
IN OPERA HOUSE (B.)
 HomeSpan Heart Oct. 23;
 was Monkey 25. Blue Jeans
 Way Down East 4. Saddy
 Children 14. Over the
 19. 3. Old Kentucky 20.

VAN CLEVE THEATRE.

THEATRE
Theatricals
AMERICAN THEATRE G. J.
Comedy co. Oct. 22-24 to
new pleasing. Plays pre-
Bacheher's World, and Just

on the Rhine 14.
MEMORY OPERA HOUSE
 Under the Dome Oct. 19.
 A Run on the Bank 27.
 Faust 14. The Convict's
 Opera House (J. W.
 Oct. 29; fair performance
 Black 25. Go-Won-Go
 New York 8.
OPERA HOUSE (F. J. Lewis

GRAND THEATRE (S. J.
Conlet's Daughter Oct. 10.
Music. A Poor Relation 20.

HAZAR OPERA HOUSE OF

Wagon-Mohawk to the large and pleased audience.

IN OPERA HOUSE (J. H. Missouri Girl Oct. 19; good house. A Breezy Time 7.

THEATRE (Charles W. Todd, co. opened for a week Oct. 18. G.; co. good.

IN OPERA HOUSE (J. H. Missouri Girl Oct. 18; good

THEATRE (Foster and Ram-Chase to small house Oct. Standard Stock co. 293.

PENANCE OPERA HOUSE
 Shore Acres Oct. 18 pleased
 key 25.
OPERA HOUSE (W. H.
 West Northwest Oct. 18; 6-
OPERA HOUSE (J. V.
 My Farm Oct. 23; excellent
 array Comedy co. 25-27.
ERA HOUSE (Harter Broth-
 18, Hoot Oct. 25.

LD'S OPERA HOUSE (Er-
ror Relation 7.

HOUSE (Aaronsen and
is Cobb Oct. 17; S. R. O.)

THIS OPERA HOUSE (Cham-
anager): Charles Ellis, ex-
ecutive, presented A Modern
filled house. James Whit-
msted by local talent. 10.

Whiteside, with a capable
merited the liberal patronage.

ins and Georgia Waldron, co., presented Courting at enjoyed by a good number 22; S. R. O.; per Harry Davenport, and n. and Laura Joyce Bell.

On the Stroke of Twelve
 Ice fair. A Runaway Girl
 A Bunch of Keys 24. Be-
 30. Robert B. Mantell 2

WEEK'S OPERA HOUSE

Ward and Vokes in 17; crowded house; capable boy and Lucy Daly. David Green's before a fair audience changes and printing it. The author and George

and scored. Walker White-
22; large and pleasant home.

the audience. Arthur Dunn, a Belle Jerome was many Twelve 24. Finnigan's 60 Robert B. Mantell 1. Co. of New York 2.

(to managers): The Poles
owned houses and afforded
entertainment was chiefly
composed of children. David
dron 22 presented Courtes
ence. The play is an ex

24. with Alice Roseland
house and pleased. On the
Burgomaster 27.

ER'S OPERA HOUSE (Wink Daniels and his capable
Oct. 16 to the largest build-
and Vokes delighted a large
walkers. The Burgmaster
—GRAND OPERA HOUSE

Railroad Jack planned last
Trans-Oceanics 19, 20; en-
business. At Piney Ridge
Christmas 24, 25. A Bunch

Frank E. Long co. opened and played to big business; Work and Wages, The Secretary, Peaceful Valley, e Fatal Card; co. excellent canceled. The Role of Man

factories and coal mines
and all cos. are doing good

METROPOLITAN OPERA
Manager: Walker White

12. Katie Russell 22—
The Mystic Heights, is sister
of Emily.—George Allen, a

THE ALCAZAR STOCK COMPANY

Devoted to Comedy and Comedy Dramas.

Open the Entire Year.

BENJAMIN F. ROEDER, New York Representative, Carnegie Hall, N. Y. City.

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FRANCISCO, CALIF.

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First Night, - - - DECEMBER 24.

First play, by special arrangement.

David Belasco's "The Heart of Maryland"

Special summer engagements of six to eight weeks, arranged with start commencing high-class melodramas with pictorial painting.

Open the Entire Year.

BENJAMIN F. ROEDER, New York Representative, Carnegie Hall, N. Y. City.

Martin's U. T. C., spent Sunday here with his old friend, Professor Roche.

GRAND OPERA HOUSE (William T. Roach, manager): Ward and Vokes in "The Floor Walkers" took the house by storm Oct. 16; S. R. O. Richard Golden 21. A Runaway Girl 26. A Child of Fortune 28. Sophie 30. Across the Pacific 31. Alice Oct. 32-37. The Hopkins 21. The Princess Chit 21. Walker Whitehead 22. The Little Minister 23. At the White Horse Tavern 25. Vanity Fair 29.

GRAND OPERA HOUSE (J. N. Golden, manager): The Florentine Hour Oct. 12. McSorley's Twins 16. Counting at Green's 19. A Child of Fortune 21. A Runaway Girl 26. A Child of Fortune 28. Sophie 30. Across the Pacific 31. Alice Oct. 32-37. The Hopkins 21. The Princess Chit 21. Walker Whitehead 22. The Little Minister 23. At the White Horse Tavern 25. Vanity Fair 29.

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ment for that co's appearance on election night at the Crawford. A special wire will be placed in the theatre, and as the returns come in they will be announced by bulletin on the stage. The usual performance will be given and a continuous news-ville afterward till five o'clock in the morning, giving amusement and news as late as desired.

DAVIDSON THEATRE (Harry A. French, manager): Frederick Ward, supported by Mr. and Mrs. E. E. Spencer and a fair co. in "The King's Roster," had a fair house Oct. 15. While Mr. Ward appeared to good advantage as Cocco, the latter he would draw larger houses in some of the standard plays. At the White Horse Tavern drew good house 15. A Black Sheep 12. A Midnight Bell 13. Zaza 17. Ines's Band 20. Finnigan's Girl 21. The Belle of Bloomsbury 27. A Wise Woman 28. The Ivy Leaf 29.

NEW KAGS-PALE OPERA HOUSE (General and Jackson, managers): Lane-Farrell co. Oct. 15-20 in "A Mother's Sin, Forgiveness, Idaho, The Belle of Shandon, Le Belle Marie, and The Two Orphans to good business; performances good. Barlow Brothers' Minstrels 24. Fabio Romani 25. A Wise Woman 28. A Black Sheep 20. Finnigan's Girl 21. The Stowaway 27. Two Merry Tramps 5. The Ivy Leaf 6.

OPERA HOUSE (J. W. Dorn, manager): Morey Stock co. Oct. 15-20 in "A Royal Slave, Faust, Miss Sutan, Enko Sam in Cuba, Cleopatra, and A Warning Bell, excellent performance; good business. A Wise Woman 23. Two Merry Tramps 30. Finnigan's Girl 31. A Black Sheep 7. A Midnight Bell 12.

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ness; co. good. The Morans (local) in St. Hedger's Girl 29. Quo Vadis 2 3.—JEFFERSON THEATRE (John and Grant, managers): Daniel Sully in "The Parish Priest" 19. 29, was a good drawing card. The Evil Eye 22-24, pleased large houses. Nell Burgess in "The County Fair" 25 to capacity, good performance. A Hot Old Time 26, 27. Daniel Frohman's Stock co. 29-31. Whitney and Knowles' Quo Vadis 1 3.—ITEM: Leonard Jackson will give a concert at Katschmar Hall 28. She will be assisted by Josephine Elburna, Selden Pratt and Tor Van Pelt.

OPERA HOUSE (J. A. O'Brien, manager): performance satisfactory. Little Phil and Little Rose were special features. Nell Burgess with a well balanced co. in "The County Fair" pleased packed houses 19, 20. Bennett and Moulton co. No. 3 opened for a week 22 to full house.—THE NORMANBYA (J. W. Reed, manager): Quo Vadis to light business 19, performance fair.

FAREWELL OPERA HOUSE (R. H. Crockett, manager): What Happened to Jones Oct. 17 drew fairly well and proved a splendid attraction. Joseph Dingley and Benjie Harrison deserving special mention. The Evil Eye also deserved a larger house 19, as it was first class by every standard. Harcourt Comedy co. opened for a week 22 in "That Dangerous Woman, packing the house. A Jolly Reception 2 cancelled.

MUSIC HALL (Charles H. Hickey, manager): Bennett and Moulton co. Oct. 15-20, big business. Plays presented: The Last Paradise, Shadow of a Great City, Wicked London, Darkest Russia, The Pride of Kerry, China and the Powers, A Daughter of the South, and The Son of Monte Cristo. Whitney and Knowles' Quo Vadis 2. The County Fair 27. Harcourt Comedy co. 29-31.

OPERA HOUSE (Frank A. Owen, manager): Nell Burgess in "The County Fair" Oct. 22, large audience, excellent performance. A Hot Old Time 23. Good business, excellent. The County Fair 24. Harcourt Comedy co. 29-31. Whitney and Knowles' Quo Vadis 27. Bennett and Moulton co. 29-31.

OPERA HOUSE (Gray and Maxfield, managers): The County Fair Oct. 22, deserved a better house. Nell Burgess in "The County Fair" Oct. 22, large audience, excellent performance. A Hot Old Time 23. Good business, excellent. The County Fair 24. Harcourt Comedy co. 29-31. Whitney and Knowles' Quo Vadis 27. Bennett and Moulton co. 29-31.

OPERA HOUSE (W. T. French, manager): Isham's Alabama Troubadours Oct. 16, good house; audience pleased. Culhane, Chase and Weston's Minstrels 26.

COLUMBIA OPERA HOUSE (Julius Moss, manager): The Evil Eye Oct. 29, good house; audience pleased. Bennett and Moulton co. 5-10.

OPERA HOUSE (W. R. GOR, manager): A Jolly Reception 3 cancelled.

MARYLAND.

ANNAPOLIS—OPERA HOUSE (J. Boyd Dexter, manager): Gayest Manhattan Oct. 29, good house; performance poor. Ethel Dyffryn co. 22-27 in "The Octopus, A Little Trump, Family Affairs, Saved, and Across the Line; houses good; performances good. A Spring Children 2. Down on the Farm 12. The Spider and the Fly 14.

FREDERICK—CITY OPERA HOUSE (G. T. Rhodes, manager): Kidnapped in New York Oct. 17, fair business; audience pleased. Town Topics 23; played good business. Ethel Dyffryn co. 29-31. The Children 3. Lost in Egypt 3.

CUMMINGS—AUDITORIUM (Mace and Nathan, managers): The Evil Eye Oct. 29, good house; audience pleased. Bennett and Moulton co. 5-10.

ROCKFORD—ACADEMY OF MUSIC (C. N. Fetter, manager): Myrtle and Harder co. gave satisfactory performances to crowded houses Oct. 15-20. Johnny on the Spot 27.

MASSACHUSETTS.

NORTH ADAMS—COLUMBIA THEATRE (James A. Reagan, manager): Quo Vadis Oct. 22, big business, despite strong opposition. Lynch, the wire walker, and Marion and Pearl were features; on the performance good. Nelson Brothers' Minstrels 27. International Operatic co. 29. Fodor 31. Naughty Anthony and Madame Butterfly 3.—JEFFERSON THEATRE (G. E. Sanderson, manager): When We Were Twenty-one Oct. 22, delightful performance, big business. Miss Wickliffe succeeds Corina in the leading female part, and gives a fine portrayal. Senora Jackson in concert 24. Delightful entertainment. Brooke's Band 25. The Christian 27. The Heart of Chicago 29. The Outcasts 2 Woman Wine 3 cancelled. Other People's Money 7.—WILSON'S (Chas. Wilson, manager): Galbraith Stock co. 22-27, poor business. The co. contained several good members.—ITEMS: Frederick Galbraith, manager of the Galbraith Stock co., left the co. 22. Manager, Stanley, tendered the use of the co. 23, but the co. had been out six weeks, the members all left for New York.—At the opening performance of the Galbraith Stock co., at the Wilson, no piano played in an appearance. The manager's wife agreed to officiate. She could play, but one selection, and when a slight fire back of the stage delayed the rise of the curtain for half an hour, she had a curtain rope broke, the same selection was pulled into service for another half hour, and the entire audience helped her out, whistling and humming.

WALLINGFORD—ACADEMY OF MUSIC (William J. O'Leary, manager): White Comedy co. closed a week of large business Oct. 29. Cora Paxton's Comedy co. played house for a week 22 with The Prodigal Daughter to packed house; the co. will appear in Ardmore, The Parisian Princess, My Kentucky Home, A Woman's Revenge, The Two Orphans, The Octopus, Is Marriage a Failure, The Law of the Land, Let's Appear, and The Silver Lining, specialties by Rev. and Sisters, Maud Phelps, Harry Mantell, and Louisa Brothers.—EMPIRE (Desmond L. Place, manager): Troubadour Burlesques 25-27. Jolly Gypsy Widows 29. The County Fair 30. The County Fair 31. The County Fair 32. The County Fair 33. The County Fair 34. The County Fair 35. The County Fair 36. The County Fair 37. The County Fair 38. The County Fair 39. The County Fair 40. The County Fair 41. The County Fair 42. The County Fair 43. The County Fair 44. The County Fair 45. The County Fair 46. The County Fair 47. The County Fair 48. The County Fair 49. 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WILLIAM KASSON OPERA HOUSE

PARK THEATRE (Contd.)

NEW JERSEY.

SATURDAY, Oct. 27.

Show. No better sketches in both originality and acting are to be found before the public than *Sapho* and *Lulu* and *The Pope's Friend*. The first comprises a string of merry banter, witty, clever and sparkling, delivered with perfect naturalness by Laura Bennett and Saffie Scudgler, who enlivened it with amusing cutting, and before their turn, a clever, well-acted, fine

terpart of the original in Augustus Thomas' play that considerable newspaper comment has been created on the cleverness of the make-up. The wig was made by Hennen, who takes great pride in the indorsement

CHORUS GIRLS address "The Chorus Girl," Washington, D. C.

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Premiere Dansense.

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Nothing too good. A guarantee for the right company. Population of city, 16,000. Cost of building, \$35,000. Ground floor, modern and thoroughly equipped. Seating capacity, 1000. Eight boxes. Stage, 40 x 60. Proscenium opening, 32 x 25. To gridiron, 50 feet. Ten dressing rooms on stage. Electricity and gas. Sosman and Landis' Scenery. Always have time for good companies. Those playing New Orleans, Memphis, Natchez and Vicksburg will do well to play Baton Rouge. Address

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Exquisite Comedy.

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Adelaide Fitzallan was a handsome, clever and stunningly gowned Louise, with an engaging French accent, and a beauty that suggested ample excuse for all of the King's mental unrest. The lesser parts were in capable hands.

Adelaide Fitzallan secured the endorsement of almost every critic in New York by her thoroughly lifelike portrayal of the Duchess of Portsmouth in Henrietta Crossman's production of *Nell Gwynn* at the Bijou Theatre. Her performance was one of the features of the play. — Dramatic Mirror, Oct. 20.

Miss Fitzallan as the Duchess of Portsmouth in *Nell Gwynn* has made a personal hit. She lends to the part a great deal of personal charm and a finish rarely excelled by any actress. — Dramatic News, Oct. 20.

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There was a string of pretty girls in becoming costumes, headed by Louise Montrose. The latter has been often seen here and is always generously welcomed. Her specialty was one of the best received things of the evening. You remember when John Coleman used to get into sceneries, cost, hat and gloves and sing about "McNally"? Well, Louise did the whole business, walk and all, just as good a Coleman. That's praise enough. — Bridgeport Post.

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SIR SMITH RUSSELL'S RECOVERY.



Sir Smith Russell, who for some months has been in very bad health, is stopping in town for a few days while on his way from his Massachusetts home to Washington, D. C. On Saturday, when visited by a Mirror representative, he appeared to be very well and in the best of spirits. In reply to the reporter's inquiries Mr. Russell said:

"I am so very much improved in health after my long summer at home in Edgartown, that I feel myself almost perfectly well. But in order to make doubly sure of recovery I intend to rest until next season. The physicians have suggested that I should go to Carlsbad, California or Florida for the winter, and I dare say that in any one of those places I should be benefited by the change of climate. However, I have decided to spend the cold months in Washington, since my children are at school here in New York, and I do not like the idea of going too far away from them. I expect to pass a very quiet and very pleasant winter in Washington with my old friend and associate, Fred C. Berger."

"Next season I expect to resume my work again, and I have already secured a play that suits me perfectly and one that I feel sure will be liked by the public. It is from the pen of Michael Morton, in whose abilities I have great confidence. The subject is very original, I think, and, in my opinion, Mr. Morton has handled it deftly. For some months, however, I shall not concern myself with business. I am going to Washington to rest, and I am certain that the spring will find me as well and strong as ever I was."

THE AGOUSTS IN A NEW FARCE.

The Agoust Family, European jugglers, made their American debut at New Haven, Conn., Oct. 25, in the Star and Carter, a new farce by John J. McNally. The supporting cast was:

Willert Work	Joseph Coyne
Orto Work	William Blaisdell
Bennett Work	Thornton Cole
Madame Fugot	Marie Cahill
Carrie Waite	May Lowery
Nellie Fier	Mamie Gilroy
Lotta Gode	Nellie Lynch
Willie Ture	Oris Harlan
Terence McAnn	John G. Sparks
Taylor Hede	Lionel Bogarth
Annie Howe	Caroline Leake
Smith Coup	Bertha Townsend
Tall Toot	Robert Kelly
Jim Ketchum	Lionel Bogarth
Tim Fleece	C. H. Bates
Jack Tison	J. P. Leary
Bessie	Marie Stevenson
Alma	Alma Gerard
Caddie	Burleigh Murray
Minnie	Margaret Leon
Mattie	Mamie Schuch

The farce is in three acts, and contains some amusing lines, and good music. Oris Harlan was the leading funmaker, and he was ably assisted by John G. Sparks and Joseph Coyne. Mamie Gilroy, Marie Cahill, Nellie Lynch, and May Lowery all gave pleasing specialties. The chorus showed a lack of rehearsal. Incidental to the second act the Agoust Family were introduced. Juggling with ease and dexterity, this remarkable band offered a really wonderful act.

A GROUND FLOOR THEATRE.

An arrangement has just been completed between A. I. Small, manager of the Toronto Opera House and several other theatres in Canada, and Alexander Harvey, owner of the London Opera House, London, Ontario, whereby the latter city will have the first ground floor theatre in its history. The site of the present opera house will be used, and the work of lowering the theatre will begin at the close of the current season, in order that the improvements may be completed before August 15, 1901. Twenty-five thousand dollars will be expended in the alterations. The new house will be operated and directed by Mr. Small in conjunction with his other theatres. It will have a seating capacity of 1,600. The stage will be 46 feet deep and 55 feet wide.

OPERA SINGERS ARRIVE.

The steamers *L'Aquitaine*, *New York* and *Campania*, that reached New York on Saturday from Europe, brought over Maurice Grau and a large number of the singers engaged for his opera company. Among them were Lillian Nordica, Nellie Melba, Susan Strong, Rosa Olitzka, Edouard de Reszke, Cremonini, Scotti, Muhlenberg, Fina Corsi, Turfiche, Sonnino, Nepoti, Saur, Louis Sarr, Salza, Van Dyck, Imbart de la Tour, Marvill, Sizes, Gilbert, Flanagan, Sullivan, Journein, Flon, and Mancinelli. There were also among the passengers forty chorus singers and ballet dancers for the company. The entire organization will leave for California next Friday to open there on Nov. 9.

THE BATTLE OF THE STRONG.

Manager D. V. Arthur has practically completed the cast that will support Marie Barron in Edward L. Rose's dramatization of Gilbert Parker's "The Battle of the Strong." Among the principals will be Maurice Barrymore, Fredrick Perry, Taylor Granville, Franklin Garland, Walter Gard, Charles Nevins, C. E. Gilbert, Charles Lane, William O'Day, Jennie Bonfarth, and Elizabeth Woodson. Rehearsals began yesterday at the Fourteenth Street Theatre. The tour will open Nov. 26.

FIRE ON A STAGE.

At Watson's Opera House, Lynn, Mass., on Oct. 26 a fire took place on the stage, which but for the quick work of William Bonnell and some of the house attendants might have resulted disastrously. During the scene in *An American Gentleman* in which the hero is tied in a burning cabin, the fireman was placed too near a piece of scenery and ignited it. The blaze was quickly put out and the performance continued.

BENTLEY TO ACT HERE.

Walter Bentley, the English actor, arrived in San Francisco, Oct. 19, from Australia, where he has been playing a long and successful season. It is stated that Mr. Bentley intends to make a tour of this country, supported by an American company.

THE STOCK COMPANIES.

No stock company has ever offered such a high class line of plays in Toronto or presented with the perfection of detail which has characterized each new offering of the Valentine company at the Princess Theatre. As a result the clever organization has become very popular with playgoers of the Canadian city, and the ninth week of the engagement, which closed last Saturday night, was the most successful of the season. The bill last week was *The Three Musketeers*, with Jack Webster as D'Artagnan and Meta Maynard as Lady de Winter. This week the Valentines will be seen in *The Private Secretary*, with Robert Evans as Spaulding. Jim the Penman will follow. The Valentine company have introduced professional matinees on Tuesday of each week at the Princess Theatre, to which all other members of the profession who happen to be in Toronto are invited. The events are keenly appreciated by members of companies playing at the other theatres, and the Princess' has quite a Kishka-like appearance.

A revival of *Frou-Frou* proved an excellent drawing card last week at the Grand Opera House, Nashville, Tenn., and served to strengthen the excellent impression already made by several of the new members of the Boyle Stock company. Lisle Leigh's artistic impersonation of the title role demonstrated the great range of versatility possessed by this capable actress. Miss Leigh displayed an ingenious charm in the early scenes of the play that was positively delightful, and was quite equal to all requirements in the more emotional scenes later. Anna Hollinger played Louise with a charm and grace that at once stamped her as an actress of unusual ability. Miss Gaffney, Miss Rice, and Miss Stockton portrayed the minor roles in a most acceptable manner. J. Gordon Edwards and William G. Beckwith easily carried off the honors among the men of the cast. Mr. Beckwith was seen to better advantage in this play than at any time before this season. Morris McHugh as the Baron Cambria supplied the comedy element in his usual urbane style, and J. K. Applebee was satisfactory as Brizard. William Stuart made the small part of Ploum stand out prominently with an admirable make-up and an excellent interpretation. Frank Melville filled all requirements as Zannetto. Gabriel Pollock, the scenic artist, received commendation for several hand-made new sets.

Yateman C. Alley, formerly associated with Manager Boyle's enterprises, has been reengaged for the Grand Opera House Stock company, opening Oct. 29 in *The Lost Paradise*. During the past summer Mr. Alley was amusement director at Glendale Park for the Nashville Street Railway Company.

The Truss Stock company will open a six weeks' engagement at the St. John, N. B., opera house, commencing Nov. 1. The following people compose the company: D. W. Truss, manager; Kendal Weston, Arthur Price, Lee Daniel, Harry Gwynette, David Miles, Louis Haines, Rankin Jones, Walter Daniels, Frank R. Smith, Ella Harmon, Eileen Moretta, Genevieve Reynolds, Virginia Warren, Harriet Forbes, and Louise Meredith. The company is at present in St. John, having arrived there from Boston, Oct. 28.

The Columbia Theatre Stock company, Newark, gave good performances of *The Silver King* last week. Carleton May scored a decided hit as Wilfred Denver, and Kate Paulish made an admirable Nellie. Charles Hallock, as the Spider, was also successful, and the other roles were ably handled. The settings were appropriate.

The New Century Stock company shifted to melodrama, doing good business in *Alone in London*. Una Abell-Erskine added another to her list of successes. John Waldron enhanced his reputation as a thoroughly capable leading man. Hits also were made by Victor Moore and Minnie Monk.

For Oct. 22-27, the fifth week of their season at the Grand Opera House in Memphis, Tenn., the Hopkins Stock company gave an elaborate production of *Lady Chatterley*, with special scenery, costumes, and effects. Frederick Montague was particularly pleasing as the brave and dashing Donough Macarthy. Carrie Lamont and Joseph McEneaney also did well. Hugh Ford and Jessie Izett have resigned from the company. On change this week.

The opening week of the Lyceum Theatre Stock company, St. Joseph, Mo., was a success in every way. The people have shown their appreciation of the efforts of Enos and Young, proprietors of the company, by crowding the house every night.

Lynn Pratt won immediate favor as leading man of the Lyceum Theatre Stock company.

Osmer Eagle, stage-manager of the Moffett Eagle Stock company at the Temple Theatre, Louisville, was seriously injured Oct. 24, during the company's matinee of *Woodman, Where Art Thou?* Mr. Eagle, who played Tom, during the fight with Robert Wayne, the Jack Vedert, wrenched his spinal column and burst a blood vessel in his back. A physician was called, and Mr. Eagle was removed to his home.

Victory Bateman has been engaged as leading woman of the Grand Opera House Stock company, Pittsburgh, to succeed Frances Drake, who withdraws Nov. 5.

M. I. Alsop has resigned from the Olga Netherlands company to remain with the Shubert Stock company in Buffalo, as leading man.

Lester Lowman made a pronounced hit as Prince Kassim in *The Great Ruby* with the Woodward Stock at the Auditorium Theatre, Kansas City. His impersonation of the Anglicized East Indian is said to have been the best yet seen in this country.

The Valentine Stock company continues its successful season at Halifax, N. S. The week of Oct. 15 was divided between *Othello* and *The Private Secretary*. In *Othello*, Charles Hinger was the Moor; Everett King, Iago; Walter E. Woodall, Rodrigo; Nora O'Brien, Desdemona; and Kate Blanche, Emelin. All gave uncomparable artistic renderings of their roles. In *The Private Secretary*, Walter E. Woodall, who played the title part, scored a decided hit. On Friday night the theatre orchestra played a serenade outside the Attorney General's house, where Miss Blanche, her brother, and Mr. King reside.

The Alcazar Theatre Stock company, San Francisco, presented *The Corsican Brothers* week of Oct. 15, with Howard Hall in the title role, to excellent business. Prominent in the cast were George F. Webster, Edwin T. Emery, Howard Scott, Charles Bryant, Dorothy Barr, Marie Howe, Polly Stockwell, and Glenda Paudet. *Soldier of the Empire* was the bill last week.

We Tins of Tennessee caught on so well at the Alcazar Theatre, San Francisco, that it was retained a second week.

James A. Barnes has been engaged as stage-manager with the stock company at Her Majesty's Theatre, Montreal. He left New York for Montreal last Saturday.

Douglas Lloyd and Andrew Glassford are playing special engagements with the Henry V. Donnelly Stock company at the Murray Hill Theatre.

SAID TO THE MIRROR.

HUGH JAY LUDGATE: The report that Cissy Fitzgerald is ill and in want is entirely without foundation. She is in excellent health, and her services are in great demand. The false reports were probably circulated by an enemy.

ACTORS' CHURCH ALLIANCE NEWS.

The Rev. Dr. George W. Shinn, an Alliance chaplain of Boston, Mass., preached to the Alliance last Sunday morning in St. Paul's Episcopal Church, Louisville, Ky., on "The Theatre as a Place of Amusement." On the previous Sunday he preached the same sermon in the Pro-Cathe-dral at Cincinnati, O., and the Rev. Paul Matthews, rector and chaplain, writes: "Our first service of the Alliance held here yesterday was a decided success. We used a special programme, and Dr. Shinn preached a very helpful and interesting sermon. There was a very large congregation. We hope to have another service in December or January. Next time it will be held in the morning, as the Sunday matinees interfered with the attendance of a good many of the actors."

The service held in the Church of the Redeemer, New York city, on Oct. 21, was very largely attended. The rector, Rev. William E. Johnson, in his sermon on "Truth and Its Utterance," compared Shakespeare and the Bible, and showed how the former was humanity's word, the application and reflection of God's word in the life of the world. He also noted the passing away of artificiality both in the Church and on the stage, "mouthing" being no longer considered art or good taste. "The stage taught the Church naturalness," he said, "and the Church taught the stage reverence and dignity." Those who took part in the service were the Revs. Thomas H. and F. R. Still (chaplains) and W. F. Douglass, of Denver, Col.

On Thursday afternoon, Oct. 23, an informal reception and meeting in the interests of the Alliance was held in Chipman Hall, Tremont Temple, Boston, Dr. John S. Lindsay, of St. Paul's, an A. C. A. chaplain, presiding. Mr. Bentley gave an interesting talk, and was followed by Lewis C. Strang, dramatic critic of the Boston Journal, who gave a thoughtful earnest fifteen-minute speech in which he said that, among other things necessary to the benefit of player folk, was the supreme necessity of broadening their mental horizon by coming into closer touch with humanizing influences outside the theatre. In other words, if they isolated themselves and narrowed their art to a mere profession instead of treating it as a sacred calling, they would inevitably degenerate and disintegrate. The Actors' Church Alliance meant nothing if it did not mean that it stands ready socially as well as spiritually to point the way to a wider communion of souls one with another.

A second reception is planned for Dec. 17, when Mr. Bentley will again be present and address the clergy in general. Among those present at the reception on Tuesday afternoon were Mr. and Mrs. Hallette Galtier, Gertrude Roosevelt, Lillian Lawrence, Leonora Gaito, Jennie Kendrick, Charles Mackey, Stanley Kent, and Lind say Morrison, of the Castle Square Theatre, Mr. and Mrs. Charles Plunkett, of Mrs. Fiske's company; Emma Italia, William F. Owen, of the Ambassador, Mrs. John J. Enneking and Emily Enneking, Fannie Scott, Miss Cohen, the sculptor, of Philadelphia; Mr. and Mrs. Charles Bond, Mrs. Lewis C. Strang, East and Mrs. Shumann, and Mrs. Hallette Galtier. Rev. Fred B. Allen, and a large contingent of newspaper men and members of the various schools of elocution.

THE LOST PARADISE CASE.

During the month of April, 1898, Carl Herrmann, of New York city, brought an action against Charles A. Howard and his son, Lawyer A. Howard, for damages for the use of his play, *The Lost Paradise*, and on May 3, 1899, the United States Circuit Court in the city of Chicago, after a full hearing before a Master in Chancery, granted an injunction, practically enjoining the defendants from doing anything with Mr. Herrmann's property, *The Lost Paradise*.

Mr. Herrmann, feeling that Howard and Doyle, the business name of the Howards, would be likely to disregard the injunction, took steps immediately to discover any indications of the injunction order, and he succeeded in finding several. When, however, John A. Himmelman, with whom Mr. Herrmann had a contract for the right to produce *The Lost Paradise*, threatened to throw up his contract, and compelled Mr. Herrmann to return him some of the royalties because the E. C. Wilson Theatre company was doing *The Lost Paradise* without the knowledge or consent of Mr. Herrmann, he was forced to take steps not only to protect his interests, but those of the persons who had contracted with him. Consequently, after telegraphing to ascertain whether a United States Court Judge would be present, Mr. Herrmann, with his personal counsel from New York, Louis Steckler, left for Chicago on Oct. 11, and spent the night on the train preparing the papers, showing ten distinct violations of the injunction order. They were unable to get a judge to dispose of the matter at that time, with the result that they were forced to return to Chicago again, where they are now and are likely to be for some time.

The matter has been referred to Master in Chancery Bishop, who is hearing testimony in the case. Both Mr. Herrmann and his counsel are confident that they can convict both father and son of contempt of court.

MATTERS OF FACT.

Watts Schilling, musical director, playing violin and piano, is at liberty for the rest of the season.

Messaline, Iowa, is to have a new opera house ready for opening about Dec. 1. It is being built at an expense of \$20,000 by Captain W. P. Annet, who will also direct the future of the house when it is completed. A society drama is wanted on a guarantee to commence festivities at the new theatre.

Kettie Bagley, comedian, wants engagement with an orchestra. She should be addressed at 689, Dudley Street, Roxbury, Mass.

Francis E. Stewart, for the past six years with Devo and Kough both as an office and road manager, is open to offers for the season.

Having to the premature closing of the company booked for Nov. 12 to 15, Manager E. E. Rounds has these dates open at the Portland Theatre, Portland, Maine.

Notwithstanding strong political opposition and unfavorable weather, the Bonellis in their funny farce, *The Katzenjammer Kids*, have been more than holding their own through Maine, New Hampshire, and Massachusetts. Their company is stronger this season than heretofore, and embraces twenty-five clever farceurs.

The Gas Sun Minstrels ventured into New England a short time ago, and, judging from the managerial as well as press endorsements, the organization seemed an artistic and substantial one. But they have not yet dates are being requested. The company was pronounced one of the best of its kind that has ever visited New England.

R. E. Hendley, care of Robinson's Wonderland, Buffalo, N. Y., is on the lookout for a business manager with small capital to invest as a half interest in a second play.

There is a new time in November, December, and January at the Mahoning Street Opera House, Pittsburgh, Pa.

Peter Bender, located at 111 East Ninth Street, New York, imports and deals in a variety of articles necessary to the profession, such as pencils, brushes, hair brushes, beads, and silks.

An ounce of prevention is worth a pound of cure. An ounce of Robinson is worth a pound of gold when both are collected.

Luise B. Godert having returned from Europe, where he spent a few weeks at the Exposition and on the Continent, is in town for a brief stay. Mr. Godert, owing to his late return from abroad, is at liberty. He has had one or two offers to go in advance, but they have not been to his liking, and he is still seeking a position.

An amusing French farce in three acts is offered for sale or on royalty by E. T. Godert of this office. It is by his star Robert Maillat, played by at present, in association with the businesslike methods employed by Manager Webster, of the local theatre. Manager Hendley is anxious to be one of the best one night stands in the Northwest.

Neva Harrison, of the Two Little Angels company, now playing Jersey City, was introduced to William J. Bryan on Friday evening, Oct. 27, at New York after the performance. Mr. Bryan had been spending in Pittsburgh and, escorted by Governor Stone of Missouri, and a bodyguard, was on his return to New York. Mr. Bryan had witnessed Miss Harrison's performance in the West last year and was greatly surprised when he learned that the little girl before him was in reality the rough growth of the stage who had dazzled him by her performance. He complimented her highly and presented her with a photograph and a campaign button. It is assumed that Miss Harrison was delighted.

Gay Bates, Past has resigned from the Coghlan company.

PROFESSIONAL DOINGS.



Lillian Paige, whose portrait is printed above, is now appearing with much success as Catherine de Medici in Shipman Brothers' production of *A Cavalier of France*. She is said to show a broad and thorough grasp of the difficult role and to share honors with the star. Her success has been so marked in this exacting role that the Messrs. Shipman have contracted with her for an important part in one of their productions next season.

Edith Hinkle, of Harry Corson Clarke's company, has made a success in the role of Gwendoline Gayne in *What Did Tomkins Do*. Her acting has been liberally praised by Western newspapers.

The Man of War's Man company stranded in Austin, Tex., last week. The members of the organization were left penniless. Some of them managed to get to New Orleans and the others to New York.

The Choir Invisible company closed on Oct. 27.

Mary Davis resumed her part in *Her Majesty* last evening, after having been out of the cast for some weeks on account of severe injuries sustained in a stage accident.

Charles E. Blaney's new melodrama, *An African King*, will be produced at Hartford, Conn., on Nov. 12.

Alban Purcell has retired from Robert Downing's company, on account of ill health.

The Cipher Code company, headed by John E. Kellard, is resting.

William Brewer retired from the cast of *Under Scaled Orders* last week and joined Harry Corson Clarke at Houston, Tex., to play the juvenile lead in *What Did Tomkins Do*.

Channing Pollock, who is in advance of Anna Held, during his stay in Cincinnati made a record. He secured the publication of more than thirty columns of matter relating to his attraction, exclusive of duplicate advance notices published in neighboring towns. The quality of the work, as well as the industry of Mr. Pollock, are both subjects of congratulation from his friends.

Kelly and Ashby, comedy acrobats, have recovered a judgment in the Supreme Court through their attorney, M. Strassman, for \$750 against the Greater New York Amusement Company, under contract of the Sire Brothers. Kelly and Ashby were engaged for four weeks, and after the first week they were canceled, as claimed, without cause.

The case of Leo Dietrichstein, who claims that he wants royalties for *Mile. Fifa from Brady and Ziegfeld*, came up again last week in the way of an appeal to the Supreme Court. The defense is to the effect that, while Mr. Dietrichstein adapted the farce, it was of no use for stage purposes until rewritten by Joseph Grismer, and that, therefore, the plaintiff is not entitled to royalties. The appeal was made for the appointment of a referee.

A fire next door to the Windsor Theatre, in the Bowery, where the Hebrew drama is dispensed, caused a stampede during the performance on Oct. 26. No one was injured and the fire stayed outside the theatre.

A disagreement between F. E. Mulsom and Company, proprietors, and Francis Leon, manager, led to the closing of the newly opened Kelly and Leon Opera House, Chicago, on Oct. 23. The house may reopen with another minstrel company under the name of the Chicago Home Minstrels.

Minnie Seligman paid a flying visit to this city on Sunday.

Alfred Vase, who had acted in a number of road companies, died in this city in July last, after having undergone a surgical operation.

Sam S. Shubert, who has secured the American rights to *The British Burglary*, is arranging to produce it this season, with a cast composed partly of English actors, among whom will be Fred Sydney, author of the comedy.

Edwin Forrest Lodge, No. 2, A. O. O. F., will meet next Sunday.

MUSK NOTES.

Charles L. Young has arranged American concert tours this season for Jean Gerardi, Genevieve Johnstone-Bishop, Ivan Danowski, Edward Colonne, Alice Verlet, Norma Romana, Edward Zeldensust, Carl Heinen, and the London Trio.

John Philip Sousa conducted another band concert at the Metropolitan Opera House on Sunday night, and made his customary hit. The soloists were Blanche-Bullfield, Olga Schmidt, and Walter Rogers, all excellent.

Ossip Gabriilowitch, the Russian pianist, called last week from Hamburg for this city. He will make his American debut at Carnegie Hall on Nov. 12.

The Manuscript Society will hold its sixty-eighth private meeting at Carnegie Music Hall on the evening of Nov. 5.

Leonora Jackson, the famous singer, is to make a transcontinental tour, and is under the direction of Louis J. Schuchman. She will be supported by J. J. Schuchman, soprano; For Van Pyle, tenor; and J. J. Schuchman, concert pianist.

WATER NOTES.

Charles L. Young has arranged American concert tours this season for Jean Gerardi, Genevieve Johnstone-Bishop, Ivan Danowski, Edward Colonne, Alice Verlet, Norma Romana, Edward Zeldensust, Carl Heinen, and the London Trio.

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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

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NEW YORK - - - NOVEMBER 3, 1900.

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

Correspondents are requested to mail their letters for next week at least twenty-four hours in advance of the usual time, as THE MIRROR will go to press earlier than usual on account of the fact that Election Day, Nov. 6, is a legal holiday, and will be published on Monday, Nov. 5.

TO ADVERTISERS.

As Election Day, Nov. 6, will be a legal holiday, THE MIRROR will go to press earlier than usual on the number to bear date of Nov. 10. Advertisers will therefore please bear in mind the fact that advertisements cannot be received for that number later than 10 o'clock A. M. on Saturday, Nov. 3.

A LITTLE LESSON.

A LITTLE lesson may be read as to the relative importance of the play and the person that for the moment markets the play.

Time utterly destroys pretensions vanity, and in fact all vanity that has no basis of individual achievement that endures. There is at least one theatrical manager in this country that imagines himself of greater importance than the plays he "presents" or the actors he "presents." If he thought himself of a minor importance he would figure very differently in his printing. Really he is of minor importance except for the moment of prominence that his operations give him in the "business" world.

Proof of this is found in the representation almost every week in minor theatres of this and other cities of plays that have long survived the managers that produced them. The play lives, if it be worthy of life, and gives its author fame as long as it is represented, whereas the mere manager of its original production is quickly lost to view as far as he may originally have related to it. And the actor, too, if he has any quality that recommends him to the public, wins a fame that long outlasts any note of the manager that may have employed him. The actor that distinguishes himself lives with the memories of the plays in which he was prominent to a certain degree, although in cases of plays that survive for generations many of the earlier actors in them generally go into oblivion. But the managers of such plays—what trace exists of them?

The present condition of theatre control in this country exemplifies the absolutely unfounded egotism of the controllers of the theatre, and thus also exemplifies the baseless notion of those controllers that the "business" side of the theatre should dominate the theatre. That egotism naturally finds its most persistent and unblushing expression in the chief of the combination, who "presents" so many things and invariably prefixes his name pompously to the things he "presents." Yet he originates nothing, and merely manipulates the work of others. Thus he will have no more

substantial or enduring note than will mark the doings of the occasional "extensive operator" in so prosaic a thing as the provision market.

PASSING OF THE PRURIENT FARCE.

THE best sort of testimony—that furnished by the box-office—is against the prurient farce, which the chief of commercial theatre operators in this country has so largely imported in recent seasons, and which last season, because last season's examples were particularly vile, made his name notorious.

There was something almost as indecent in the manner in which this theatrical operator continued to "announce" nasty farces to be "presented" by him, at a time when a large number of the more reputable newspapers of the country were calling him to account for producing this sort of stage filth, as there was in the farces themselves.

These nasty pieces confessedly were originally put on in this city, one after another, as one after another lost its peculiar appeal to please the florid and frowzy audiences whose habitat or place of sojourn is the "Tenderloin." Success before such audiences inspired the manager responsible for the production of these nasty pieces to put them before decent audiences in other cities, where, with hardly an exception, they were scored by the press and failed to draw.

Still the manager responsible for these bawdy pieces persisted in projecting them. Probably he imagined that his peculiar New York public would remain faithful if he continued to pander. With his customary flourish he "announced" for this season his continued faith in this sort of dramatic literature. He produced a nasty farce that failed and was quickly withdrawn from metropolitan boards. This nasty farce he followed with another, which was a more pronounced failure than its predecessor. Even the Tenderloin seems to have abandoned the industrious enterprise of this manager in this direction, but perhaps the Tenderloin expected, from what it had seen, that the newer pieces would go farther in indecency than the pieces that preceded these had gone, and is not now satisfied with a "show" that stops just within the limit that the law marks as to stage obscenity.

This manager evidently now intends to "get even" with cities on the road, for it is announced that both of these later indecencies, both having failed utterly here, are to be sent on tour to be represented by the company that originally interpreted them.

NOT OF GREAT SIGNIFICANCE.

THE decision by a New York court last week that a title to a play cannot be protected simply as a title is not new, although some of the newspapers so regarded it in articles in which they exaggerated its importance.

The case was one in which the use of a certain title for a play in which a star appearing in this city was sought to be restrained by a plaintiff whose only apparent ground was that he had been associated in the writing of an earlier play to which the same title was given.

It has been accepted as law by those familiar with the subject of copyright that to make the title of a play defensible property it must be identified with the play itself, and thus constitute a trade-mark. A title standing alone cannot be a trade-mark because it represents nothing beyond itself. On the other hand, where a title has been used with a play and thus the play is known by it, it constitutes the trade-mark of that particular play and is useless for any different purpose.

The contention of some of the managers alleged to have been quoted in the newspapers as to the decision noted, to the effect that under the decision an unscrupulous manager might take the name of a popular play and trade upon it by attaching it to an unknown play, is absurd on the face of it. There are unscrupulous managers that would do many reprehensible things, yet few of them would do idiotic things. To take the title of a popular play and attempt to profit by it by attaching it to an unknown play in the hope of making the public believe that the unknown play was the popular play would be as unprofitable a venture as to attempt in an open market to represent apples as artichokes.

THE PLAYERS' CHRONOLOGY.

THE MIRROR this week begins publication of a chronology of notable events in the theatrical world from olden times to the present that will prove of interest to all readers concerned in the theatre and of special value to students of the stage. Such a chronology inspires study of stage literature, and contains from time to time notes of events, knowledge of which makes for a better appreciation of the things in the contemporary theatre worthy of attention.

THE THEATRICAL TRUST.

A TRUCE TO OBSCURITY.

Virginia Pilot.

THE Virginia Pilot is not of those who take issue with the dictum of the box-office, that it is the business of the theatre to amuse rather than instruct. It has no purpose to contend that the stage be devoted to the inculcation of moral lessons. It does protest, however, that it should never be used to inculcate lessons in immorality, or to outrage that sense of public decency which condemns a parade of the putrid and the obscene in real life.

Self and Lady, as performed at the Academy of Music on Monday night, was an affront to good taste, good morals and good sense. By no stretch could the presentation of such a play before an audience of respectable people be excused. Its crass vulgarity and indecent suggestiveness were thinly coated with comedy, to be sure, but they were on that account the more obnoxious to every wholesome sentiment. The whole play was a mere exploitation of the designation house and its methods, and as such was an outrage upon that section of the theatregoing public that does not desire a closer acquaintance with the one or the other.

The public of to-day allows the playwright, the actor and the theatre manager an abundant latitude. Scenes and plays of rather broad Frenchness are patronized without protest. But there are limits which cannot be transgressed without offense to even the easy-going public of to-day. Self and Lady is decidedly of this variety. It is merely a sordid appeal to the bestial side of human nature, the more inexcusable in that it goes to society, instead of to the demimonde, for its characters. The play is one to try the stomach of the most hardened, and before a house filled largely with young men and women, who doubtless attend without knowing its nature, it is an insult of the kind that would warrant a liberal retaliation with the classic instruments of protest.

The Norfolk public is dependent for its theatrical amusements upon the Academy of Music. The Virginia Pilot is unwilling to believe that the Academy management was advised as to the exact nature of this malodorous travesty on legitimate comedy, which smells no sweeter because it is presented by a Frohman aggregation. If there be any more plays of this sort booked for this season, the Virginia Pilot protests in behalf of a public that is still holding its nose that their dates be cancelled, or players fully warned that to expect.

The Trust Policy Changed.

St. Louis Mirror.

THE stock company system gives the people at large better acting, and this enables the tip-toppers in the profession to enjoy long runs in New York. It must be confessed, too, that the Theatrical Trust has departed, to a great extent, from its policy of the very recent past in putting on risqué and smutty plays. The plays that are now pleasing New York audiences are quite decent. This change of heart is due, probably, in large part to the campaign against nasty plays made by the trenchant Metcalfe in Life. It is, therefore, likely that other evils of the syndicate rule over theatricals in this country (and there are many) may be obliterated through the final effectiveness of the campaign that has been waged against the Trust for some years by Harrison Grey Fiske's Dramatic Mirror. One thing is sure. The Syndicate has not kept down budding talent. At the present writing a girl hitherto unknown to fame, Miss Croswell, has the critics all at her feet for her matchless talent in portraying the character of Nell Gwyn. You can't keep a good man down—or a good woman either. The Trust, theatrical or otherwise, will never suppress the individual.

The Syndicate Responsible.

Brooklyn Citizen.

THE fact is, that never was the American drama at so low an ebb as now. More American plays were produced twenty-five years ago, when less than one half the theatres were in existence. I do believe, however, that the Octopus Syndicate is largely responsible for this state of affairs. The journeymen and ex-theatrical sellers who run that institution look upon the drama purely from a commercial standpoint. This may be all right from one point of view; nevertheless a national demand cannot be built that way, and never was. The syndicate is undoubtedly stifling legitimate aspiration and working from the most sordid of motives. Managers and authors and actors are beggared if they do not happen to possess the favor of the institution, and so Americans are forced to go into other pursuits, while the English come over to capture our wealth and a kindness which we do not extend to our own.

BOOKS REVIEWED.

"The Barnstormer's Companion" is the title of a little book of genial rhymes by M. F. Carey that has just been published by the Knickerbocker Music Company, Albany, N. Y. The jingles make no claim as literature. They were written merely to amuse—and they do. The author's valedictory discloses his estimation of his work and gives a hint of his humor. It begins:

Go, little babe of a book,
Endure, to wit:
Let not thy name too soon adorn
The mortuary list.
I would not have thee live away;
A person shall should make
Inclusion in the list.

OBITUARY.

Dr. Carl Dilthey died in Brooklyn, N. Y., on Oct. 28. Born in Darmstadt, Germany, on May 7, 1828, he studied medicine as a youth and in 1849 began a practice in England. Soon afterward he came to Brooklyn, and from 1853 to 1890 edited *Der Belletristisches Journal*, a German literary periodical. A drama of his, *Kutte und Kuerass*, was played here at the Germania Theatre. Dr. Dilthey was stricken with total blindness a few years ago. A widow, two sons and a daughter (known to the stage as Minnie Dilthey) survive.

Mrs. Mary Allen died at Covington, Ky., on Oct. 24. Years ago she had been leading woman with Joseph Jefferson, and had acted with the elder Booth, Lawrence Barrett, John McCullough and others of note. For a long time she had been a pensioner of Mr. Jefferson and had been in absolute penury but for the allowance that he sent regularly to her.

Emma Newell, wife of Manager Yank Newell, died at her home in this city on Oct. 23. She was known to the profession as Little Emma Rice. She retired from the stage ten years ago, her last appearance having been in 1890 with The Waifs of New York.

F. Lounsbury, known in the circus world as Dick Hunter, died suddenly of hemorrhage of the lungs at Creston, Iowa, Oct. 18. He was for a number of years press agent of Ringling Brothers' Circus, and last season was with Gollmar Brothers.

Ethel Emerson, known on the stage as Ethel Barrett, committed suicide by taking poison at a hotel in Newark, N. J., on Oct. 22. She had played in vaudeville in several Western cities.

C. P. Kilgarry, of the Robson Theatre company, committed suicide at Rahbridge, Ga., Oct. 11, by taking morphine. He was buried at Rahbridge, Oct. 12, by the local militia company.

Mrs. Jacob Winter (Henrietta Meyerholz), long a favorite member of the Germania Theatre Stock company, died in this city on Oct. 26. Her husband and two children survive.

Frank Edward Mallory, aged four weeks, son of Frank and Grace Holliday Mallory, died on Oct. 24 at Jacksonville, Ill.

QUESTIONS ON THE THEATRE.

At the Alliance service held at St. Paul's Episcopal Church, Boston, on the afternoon of Sunday, Oct. 21, the Rev. Walter E. Bentley, Secretary of the Alliance, spoke upon "The Church's Message to the Theatre of To-day." In part, Mr. Bentley said:

This message is one of universal service, ownership and brotherhood. It comes to the world of social life, and to the dramatic profession, a large integral part of that life, which is destined to be the greatest ally for the world's redemption. The year that Calvin died Shakespeare was born; and, strangely enough, it was then that the stage was driven out by the church. Through the church's jealousy of her own daughter, the stage, Puritanism was born. Since then what has she done to win her back? Prejudice yet lives even where Puritanism is extinct. Art is sacred; but there is no greater fallacy than the oft-quoted name, "Art for art's sake." Art to be art must be pure. Art must reflect life and the whole of life, and when it does, let it, in the name of God, reflect something better than the mean side. I still believe in the heart of man, even though Zola's and other modern novelists would only display advertising as being "French, fast and funny." We do not have the dung-hill and carnage of life. God came not alone to reveal, but to interpret truth. He gave his life for mankind. The actor's life is a sacrificial one. Homeless, a wanderer, he must be person and martyr, not for himself, but for you. He is in the world, but not of the world.

A long and vigorous article in praise of the Alliance and its work by Newman York, Ph.D., appeared in the Boston Transcript of Oct. 24. The following is an extract:

The actor is best on every hand with most strenuous force to godliness. For one thing, our Theopians go touring, and itinerancy has lost most souls here than Mephistopheles ever snatched out of the known world. Look at your soldiers, your railroaders, your soldiers, your drummers—a worldly crew, are they not? And that is the work of itinerant. Set a name down in a strange city, shut him out of people's homes, mark him as a wall-den of vagabondia, and what have you? A rogue—or a saint. But often a rogue. There is no Mrs. Grundy to spy and tell, for nobody knows him; and Mrs. Grundy is first and last the chief of ethical bracers. Again, let stage folk sleep all the morning, rehearse all the afternoon, and work all the evening, and turn them loose on the town only when all honest burghers lie sleeping, and things are likely to happen. Furthermore, when the home is dissolved, there is danger a-plenty. Home? What knows the actor of home? Like as not he is strolling with one company while his wife strolls with another, leaving the children in some sort of domestic cold storage for future reference. Nor is this all. The player suffers the blights of isolation, associating only with other players; he runs risk of over-cultivating his emotional nature and so unifying himself for some living; and as for the holy he ought to get out of the Church, who bless him, he must rehearse on Sunday or travel on Sunday or even perform on Sunday! Certainly, if any class of people on God's green earth need our spiritual sympathy and solace, it is the men and women of the theatre—particularly when they come seven hundred strong hiving out their co-operation in a pronounced upward movement!

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

GATE CITY: Thurlow Bergen is now with James O'Neill.

H. F. G., Baltimore, and READER, Cleveland: Consult THE MIRROR's "Dates Ahead" columns.

W. M., Chicago: Chauncey Moore is a regular member of the Metropolitan English Opera company.

W. E. H., New York: The musician mentioned has composed nothing as yet that may be considered noteworthy.

P. S., Nashville, Tenn.: Gustave Kerker, care the Casino, New York city, can give information about the music of The Belle of New York.

L. C. W., Buffalo: Arthur W. Tams, Twenty-eighth Street, near Sixth Avenue, New York city, can supply published operas.

K. C. O., Chicago: Frank C. Bangs was with The Choir Invisible, which closed on Oct. 27 in Boston.

C. J. W., Decatur, Iowa: A sketch of Helene Cotton and Nick Long was published in THE MIRROR of Sept. 30, 1899.

M. L., King, Fla.: 1. The Great Ruby was written by Cecil Raleigh and Henry Hamilton. 2. Ivanhoe, or Rebecca the Jewess, was played at Nido's Garden, in this city, on July 1, 1874.

SCHREIBER, Washington: 1. An interview with Lulu Glaser was printed in THE MIRROR of Dec. 18, 1897. 2. Back numbers of THE MIRROR may be obtained at the office. 3. There is no rule for terms upon which touring attractions play theatres. Percentages and sharing terms vary, and so do arrangements for guarantees.

J. R., Washington: 1. English copyright performances are given generally by special casts. 2. Arrangements for such performances can be made through London dramatic agents. 3. Some stock companies might be willing to try a new play, if they regarded it favorably and were guaranteed against loss.

M. H., Northampton, Mass.: W. H. Maxwell made his stage debut as a madrigal boy in The Black Crook in 1871. He appeared with George Rigdon in 1875, and from 1882 to 1889 sang with minstrel companies. Later he played in The Still Alarm, A Straight Tip, and The Old Homestead, and with Bessie Bonnell. 2. Players may be addressed in care of THE MIRROR. 3. Charles L. Davis (Alvin Joslyn) died in Pittsburgh, Pa., on March 1, 1900.

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LALLA ROOKEE. By Verna Woods.

MYRA, A HERMINE OF EARLY CHRISTIAN TIMES. By Adeline A. M. Leitzbach.

NELL'S BURIAL. By Jessie B. Helm.

THE ROSE OF EDEN. By Alice Bradley.

THE PLAYERS' CHRONOLOGY.

October.

28. Birth, at Washington, D. C., of Robert Downing, 1857. Death at Philadelphia, of Edwin Adams, 1877.

29. The Grille, by Richard Brinsley Sheridan, produced at Drury Lane, 1779.

Annie Russell appears in Esmeralda at the Madison Square Theatre, New York, in 1881.

30. Park Theatre, New York, fire, 1882.

Birth, at Philadelphia, of Mrs. Eliza Lydia Seymour, 1829.

31. Death of Helen Faucet, 1898.

Goodman's Inn, Field's Theatre, opened by 68-11, 1879.

Irving produces Hamlet, 1874.

London debut at the Covent Garden of George Frederick Cooke, first star to play this country, 1806.

Death of John Baldwin Buckstone, 1879.

Death, at Charleston, S. C., of Mrs. J. Brown Williamson, nee Fontenelle, 1799.

Birth, at Chester, England, of John P. Cooke, 1829.

Oliver Grey's High Life Below Stairs produced at Drury Lane, 1759.

November.

1. Death of Master Lewis Hallam (Servant in The Merchant of Venice production, at Williamsburg, Va., Sept. 5, 1752), at Philadelphia, 1808.

Death, at New York, of Sibil Johnstone, 1898.

2. Birth, at Kilmacdonagh, Ireland, of Tyrone Power, 1897.

Farwell appearance of Mrs. John Farnes, 1841.

3. Windsor Theatre, New York, fire, 1883.

Death, at New York, of William Wheatley, 1876.

Debut, at Covent Garden, London, of Mrs. H. Burton (Mrs. John Sloman, nee Whitaker), 1823.

THE USHER.



Several of THE MIRROR's esteemed daily contemporaries are publishing gloomy editorial comments upon the alleged decline of dramatic authorship. These jeremiads are based chiefly upon the fact that the many dramatizations of popular novels now upon the boards seem to have supplanted original dramatic work to a wide extent.

Dramatizations, if they be well made, are worthy to be classed with plays whose plots and characters originate in the brains of their authors. Shakespeare founded many of his plays upon legends and literature. But he took dress and converted it into gold with the magic of his genius.

It is true that many of the dramatizations now current are cheap and tawdry affairs, based upon the catchpenny idea of preening by the vogue of a successful novel. It does not follow, however, that dramatizations skillfully made, or plays suggested by or founded upon works adapted to transference to the stage, may not equal in point of dramatic originality plays not thus conceived.

Moreover, the writers of the editorial laments to which reference is made should bear in mind that if dramatizations are multiplying it is because managers desire them. Dramatic authors, especially in this country, have it not in their power to dictate what class or form of plays managers shall produce. On the contrary, American dramatists find the utmost difficulty in securing a hearing for their works, owing to the openly expressed contempt and hostility of managers who at present control the chief avenues of theatrical production.

This year, however, owing to the prevalence of hastily contrived dramatizations of popular books and to the cessation of productiveness among foreign dramatists, ought to be one of great opportunity to the native playwright. However unwilling, managers may soon be forced to look at home for plays to keep their theatres open.

The American dramatist has had little or no encouragement, except from the public, when he has managed to reach it with his work, and when he has done that work well. Nevertheless, he is not crushed or disheartened, and his time is sure to come sooner or later.

The sudden success of Henrietta Crosman as Nell Gwyn in Mr. Hazleton's witty play has excited the envy of various imitators, and plays dealing with the character of Nell are being unearthed in various directions. Several are included in the old repertoire of "book plays," while one or two others have been manufactured since the production of Sweet Nell of Old Drury, and English Nell, in London.

Miss Crosman, however, produced her play first, as it was brought out by her in Denver last season. Moreover, as the pioneer Nell, and as a most successful one, it is not likely that the lustre of her triumph will be dimmed by subsequent newcomers.

The speculators were badly bitten last week by L'Aiglon. Tickets were hawked in front of the Knickerbocker Theatre just before the rising of the curtain at every performance for one-half of the box-office price, while half an hour later they were a drug on the market at even the modest figure of 50 cents. Whether this implies an awakening of the public conscience with reference to the imposition of the sidewalk nuisances, or whether it denotes a lack of interest in the play as given at the Knickerbocker Theatre, is an interesting question.

In his career as a spellbinder Augustus Thomas has a good deal to say about the various issues that are engrossing political attention on the eve of the election; but he is curiously silent on the subject of trusts.

And yet everybody else in this campaign, from the candidate down to the humble cart-tail orator, is devoting a vast deal of attention to that subject.

Mr. Thomas' silence on this topic cannot be due to a lack of information regarding it. He may not have a practical knowledge of the workings of trusts in general, but the author of Arizona certainly must have some very distinct and definite ideas as to the powers and privileges of the Theatrical Trust.

Louis James is to include in his repertoire this season a one-act play entitled A Modern Saint Anthony, which is from the pen of Mrs. John D. Townsend's daughter, who is the wife of Signor Tagliapietra. The first performance is to be given on Nov. 7 in Norfolk, Va. Madame Tagliapietra has written several

plays, and she is at work upon an opera for which her husband is composing the music.

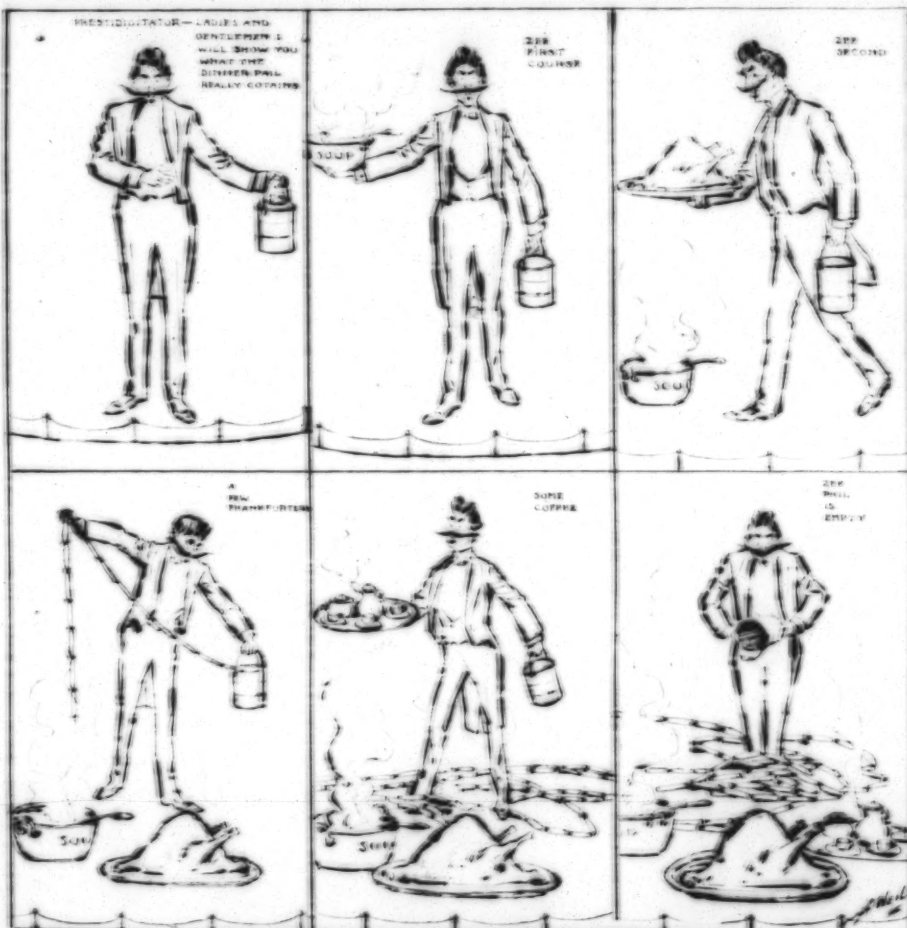
Mary Mannering seems to have created a furore among the matinee girls in St. Louis. At her matinee performance of Janice Meredith there were 300 women in the gallery.

A St. Louisian—one of the few men present at this performance—writes: "I never saw such a sight as at the end of the matinee. The girls rushed pell-mell over the footlights, through the parquet and stage entrances, to see Miss Mannering. They all tried to shake hands with her or embrace her. The stage hands and management endeavored to protect Miss Mannering from this mob, but they were helpless."

We have ceased to be astonished by the contemporary managerial scheme of engaging actors as specialists to fit certain parts in preference to the former simple method of engaging actors. Now this latter-day method has been improved upon, and instead of engaging actors to fit parts in certain cases they are engaged to fit costumes.

An actress who had an engagement in a small company resigned recently in order to accept an engagement from the managers of Blanche Walsh to play a part in More than Queen. She rehearsed several days and then the costumes were sent to her. She found they were much too small and could not be altered. The management requested her to buy new ones. Five were required, and the actress could not afford to lay out \$500 on the small salary she was to receive, consequently the manager decided that as the actress could not wear the clothes she was not fitted to play the part, and discharged her.

She is not likely to bring suit, as the More



APPROPOS OF "THE FULL DINNER PAIL."

than Queen managers are too close to the Theatrical Syndicate to make that prudent for a professional of her comparatively humble and unimportant position.

DEATH OF SIMS REEVES.

John Sims Reeves, the famous tenor, died at his home in the village of Worthing, Sussex County, England, on Oct. 25. Four days earlier, Oct. 21, he had celebrated the accomplishment of his seventy-eighth year, and in the evening of that very day he was stricken with the illness that proved to be his last. He died while asleep.

The career of Sims Reeves, he dropped the John in boyhood—was almost unique in the annals of the operatic stage. He practically came before the public when only eight years old, and from that time until shortly before his death he was never long hid from public view. During this period of nearly seventy years he rose from poverty to affluence, from obscurity to the highest point of fame ever attained by an English singer, and after holding that exalted position for many years he descended again to the pitiful province of his youth. Few men ever ran the gamut of life as did he; few ever quaffed of greater joy or drank of deeper sorrow, and few indeed have been more profoundly mourned than is Sims Reeves. His voice thrilled generation after generation of music lovers. It will abide in the memory of men for perchance a score of years, and after that tradition will doubtless give to it the honor it deserves.

Sims Reeves was born at Shooter's Hill, Kent, on Oct. 21, 1822. His father was a church organist. He was not a good organist, so Sims Reeves himself said, but he seems to have been a good master in music to his son. He set the boy to work with vocal scales and instrumental exercises before he was out of kilts, and at a time when most youngsters are puzzling over addition and subtraction Sims Reeves was practicing music of no mean order eight hours a day. At the age of eight he appeared in local concerts and gained fame in the modest neighborhood. Under the tutelage of the vicar of the parish he learned the French and Italian languages. At fourteen he succeeded his father as choirmaster and organist of the village church. At that time he had advanced so far in music that he could sing with great dexterity and power he was master of the organ, piano, flute, bassoon, violin, violoncello, and oboe. But these accomplishments did not satisfy him, and he continued to study diligently under Collett, Cramer and other masters.

Naturally the limited musical environment of the little Kentish town became irksome to Sims Reeves as he grew in learning and ability. At the age of seventeen he set forth upon his quest of wider fame. At Newcastle-on-Tyne he made his first appearance on the stage, in the year

1839, as the Gypsy Boy in a benefit performance of Guy Mannering, and for some reason he chose to assume upon that occasion the name of Johnson. As Johnson he tossed about the troubled sea of operatic work in the English provinces for some time. He continued his studies, however, and grasped every opportunity for artistic advancement. While in Edinburgh he studied under William Hartley, of the Theatre Royal, and it was at about this time that he discovered that his voice was of tenor quality instead of baritone. Straightway, after reaching this conclusion, he proceeded to London to have his voice trained for tenor work by the best English masters.

Having accomplished to his satisfaction the change of voice, Mr. Reeves reappeared in public at the Drury Lane Theatre, in the operatic performances managed by Macready. The singer and the famous actor-manager disagreed from the outset, quarrel followed quarrel, and at length Mr. Reeves retired from the company. The antagonism between the two men lasted until the death of Mr. Macready.

It was during Sims Reeves' term at the Drury Lane that he passed through the first and the most tumultuous romantic episode of his life. He became violently in love with Clara Novello, a young musician of great promise, and his affection for her drove all other interests from his mind. She, however, received his addresses coldly and at last refused him. His grief was intense, but fortunately for his career it was not long lasting. He made the acquaintance, shortly, of Emma Lucombe, then a student of vocal music, and after an engagement lasting several years they were married. Mrs. Reeves became a singer of note, and in the early years of her married life taught vocal music very successfully in London. The union was a most happy one. Mrs. Reeves died at Norwood, in June, 1885, at the age of seventy-four, leaving a son, Herbert Reeves, and a daughter, both of whom became skilled musicians.

After his estrangement from Macready, and prior to his marriage, Sims Reeves, at the urgent request of his fiancée, went to Italy to study. He received instruction from the foremost Italian teachers, and in 1845 made his first appearance at La Scala in the role of Edgardo, in Lucia di Lammermoor. His success was instantaneous and complete. From the Milanese audiences—at that time perhaps the most critical in Europe—he received the highest praise and adulation. Two years later, on Dec. 6, 1847, he reappeared at the Drury Lane Theatre, London, in the role of Edgardo. His success in his own land equaled his triumph in Milan, and he was at once granted

PERSONAL.



DIXEY. Henry E. Dixey is pictured above as Francois in Langdon Mitchell's play, The Adventures of Francois, now running in Philadelphia. Mr. Dixey, it is conceded by all who have seen him, has achieved the greatest success of his career as the good natured and versatile vagabond hero of the play.

KELNAN. Frank Kelnan, it is reported, will star next season in The Hon. John Griggs by.

DE KOVEN. Reginald De Koven was thrown from his bicycle in Washington last Monday and sustained a scalp wound. His recovery was rapid, and he conducted at the performance of Foxy Quiller Thursday night.

SEMERICH. Marcelle Semerich has announced in Berlin that she will retire from the stage at the conclusion of her coming American tour.

SCHOEFEL. Mrs. Agnes Booth Schoefel, who has been in this city for a week visiting her sons, J. E. and Sidney Booth, has gone back to her home in Boston.

ELLSER. Elsie Ellsler will begin to play Barbara Frische about Nov. 27, when, it is understood, Julia Marlowe will cease to appear in this play and will present When Knighthood Was in Flower.

YOUNG. James Young sailed last Wednesday on the St. Louis for London to join Sir Henry Irving's company at the Lyceum Theatre. Very few American actors have had the distinction of playing in Sir Henry's company and it is no small honor to Mr. Young and his art that he has been engaged to play important roles with the best organization in England for a term of two years.

SCOTT. Cyril Scott arrived from London last week to begin rehearsals for Florodora at the Casino.

SOTHERN. Mr. and Mrs. E. H. Sothern (Virginia Harned) have decided to continue in their revival of Hamlet all the season, and their projected production of a new play by Justin Huntly McCarthy is, therefore, indefinitely deferred.

DAMROSCH. Walter Damrosch will give at Daly's Theatre in January four afternoon lectures upon the Wagner music dramas.

EDSON. Robert Edson on Nov. 12 will succeed Aubrey Boucicault as King Charles II in Mistress Nell with Henrietta Crosman, having been "loaned" by Lobler and Company. Mr. Boucicault will appear in the special production of Quo Vadis at the Boston Theatre.

REHAN. Ada Rehan and her company heard yesterday a reading of Paul Kester's play, Sweet Nell of Old Drury, which she will produce on Nov. 26 in Buffalo.

NETHERSOLE. Olga Nethersole sailed from Cherbourg for this city on Saturday.

ROYCE. Brigham Royce was recently elected a member of The Players' Club.

HOPE. Beryl Hope appears to have secured a pronounced hit out West in the principal role in Way Down East.

HARE. John Hare and his company sailed last Wednesday from England for this port to open at the Criterion Theatre in The Gay Lord Quex.

SCOTT. Cyril Scott arrived in town last week, after his London success in The Casino Girl, to rehearse here for a principal part in Florodora, which comes forward at the Casino on Nov. 12.

COURTNEY. Maud Courtney, now taking a rest at Manitow, Cal., honored Governor Roosevelt upon his recent visit there by presenting a bouquet to him. The candidate was properly impressed by this mark of respect and acknowledged it from the rear end of a Pullman car.

E. H. SOTHERN IN HOSPITAL.

E. H. Sothern played Hamlet last week at Ford's Grand Opera House, Baltimore, under great difficulties. He was compelled to close the play on Saturday, and was taken to the Johns Hopkins Hospital for treatment. His foot had been injured some time ago, and he had been in the hospital for some time. It is probable that he will be able to return to the stage in a few days, but it is not yet known.

At the Johns Hopkins Hospital, Baltimore, Md., on Nov. 2, 1900.

W. C. Fathens November 3, 1891

frame and characterless face, until the Duke, wild with despair, seizes the lamp from Metternich's hands and hurls it at the glass.

Both these scenes could receive adequate interpretation only from an actress of extraordinary talents. Miss Adams, whose limitations are many, was naturally unable to give to them the intense dramatic power, the excess of emotion that the scenes needed. Her resources overtaxed, she strained every effort and fell far short of success. So, too, did she fail in imparting to the character the sense of poignant sorrow, the depth of feeling that it should have had. Her conception was too bright, and should have had a more sombre coloring. Her reading often failed to bring out the meaning of the lines, and her enunciation was at times too rapid. This was especially noticeable in the second act scene, where Edwin Arden, who played Metternich, displayed the same fault, so that their dialogue was frequently unintelligible. Indeed, many of the actors in the company would profit by a closer attention to elocution.

At other periods in the play Miss Adams did much better work. She assumed masculinity well, without a lapse into feminine ways. In the first act, the description of Napoleon's battles was excellently delivered, and of the "I am not a prisoner, but—" speech in Act II she gave even a better rendering. The episode following, where the Duke wins the consent of his grandfather, the Emperor, to his attempt to seize the French throne is one of the gems of the play, and Miss Adams acted it delightfully. Well done, also, were the interview with Marie Louise in Act I, and the interruption of her flirtation in Act III. The death scene in the last act was conventionally, and therefore superficially, played. On the whole, the English is plainly beyond Miss Adams' grasp, and it is a questionable policy to place her in a role that overtaxes and exhausts her.

Next in importance to the English is the part of Flambeau, the veteran grenadier, a character that Kestand has drawn splendidly, and that J. H. Gilmore acted capably, save for his peculiar habit of wriggling and twisting his body. Mr. Gilmore made an impressive figure in the uniform of the Guard, and gave a sterling performance of the fearless professional soldier. His first long speech, descriptive of the privations of Napoleon's soldiers, was a fine example of declamation. His death, in the Wagner scene, was the best acting of the performance.

Of the other roles few were more than bits. Edwin Arden's Metternich, while it showed no great study of the character, was strongly played, except in the second act, where he, too, proved unequal to the great climax. Joseph Francœur gave a good portrayal of the old Emperor. Oswald Yorke was excellent as the attack of the French embassy. J. H. Benrimo as Marmont was satisfactory, and Percy Lyndal made a good Count Prokesch. Also worthy of mention are Eugene Jepson as von Gentz, William Lewers as the Tailor, and George Irving as Tiburtius de Loget.

Ida Waterman was acceptable as the frivolous Marie Louise. Elly Collier, who made her first appearance in an English speaking company, was sincere and quietly effective as Therese, a young woman in love with the English. A strikingly good performance was that of Sara Perry as the Countess Camerata. Margaret Gordon was successful in the small role of Fanny Elssler. The rest of the long cast did fairly well. The stage-management in Acts I and III, where many extra people were used, was rather crude. The play was mounted and dressed gorgeously. E. G. Vanit and Ernest Gros were the scenic artists.

Irving Place—Der Probekandidat.

Comedy in four acts by Max Dreyer. Produced Oct. 25.

Fritz Heilmann	Adolf Zimmermann
Malte Heilmann	Franz Kierschner
Liese Heilmann	Meta Rung
Marie von Geisler	Hedwig Lange
Professor Heilmann	Sanny Hermann
Frau Heilmann	Max Hanser
Gertrud Heilmann	Johanna Clausen Koch
Dr. Eberhard	Marie Eisenhut
Professor Heilmann	Adolf Tebky
Professor Heilmann	Hedwig Blach
Stormer	Julius Ascher
Dr. Baldwin	Jacques Herwitz
Paul Benfeldt	Edith Herwitz
Hilsehorn	Willy Frey
Hans Dewitz	Yona Grub

Last Thursday evening Director Corrie's stock company at the Irving Place Theatre presented, for the first time in America, Max Dreyer's comedy, *Der Probekandidat*. Owing to the fame of the dramatist, the good reports received from Germany of the play, and the excellence of the company engaged in its production, there was much interest attached to the event by German theatregoers. In consequence the audience was large and most attentive.

Der Probekandidat (The Probationer) is a satirical comedy that deals with the subject of public education. To the American playgoer, certainly, the subject would seem of the smallest possible dramatic interest, but to the German—deeply interested as he is in the school question—the comedy holds out much to engage his attention and thought. Fritz Heilmann, the hero, is a young student who hopes to become a teacher in the school of his town, which is in one of the northern states of Germany. The parents of Fritz are humble folk, to an extent dependent upon their son for support. Fritz secures an appointment as teacher, on probation. He is a person of advanced ideas, and at the very outset of his undertaking he antagonizes the other teachers and the members of the school board by teaching the boys in his charge the doctrines of Darwin. For this he is called to account sharply and the school officers demand that he shall publicly retract his words and acknowledge himself mistaken. For the sake of his father and mother and in order to win his sweetheart he promises to do so. He comes before the school directors and the pupils to make the retraction, but owing to his conviction that his theories are right he cannot force himself to renounce them. Instead he repeats his former statements. In the last act he is deserted by his sweetheart, and having sacrificed all hope of continuing in the school, he prepares to leave for some land where thought is broader and where school boards are not bound down by narrow and almost obsolete ideas. The various types of men and women in the play are splendidly drawn, the dialogue is light and amusing, and the construction is like that of nearly all German dramatists—admirable.

The comedy was presented in so adequate a manner that scarcely a word of adverse criticism may be written. Adolf Zimmermann, as Fritz, was very human indeed and succeeded in making the character an appealing one in every situation. Otto Orbert gave a splendid impersonation of Paul Benfeldt, and Franz Kierschner was equally successful as the father, Malte Heilmann. Marie Eisenhut, as

Gertrud, the sweetheart of Fritz, displayed again her pleasing accomplishments, and Hedwig Lange was very sincere as Marie von Geisler, the school-mistress, who also loves the hero. All of the other roles were admirably played.

Academy—Monte Cristo.

The revival of *Monte Cristo* in New York by James O'Neill and an exceptionally strong supporting company awakened sufficient interest among old and young theatregoers to crowd the Academy of Music last Tuesday night to its doors. For so many years has Mr. O'Neill played the role of Edmund Dantes, and so firmly established is his reputation as an almost ideal personator of that picturesque character, that there was about the production a fascination not founded so much upon the play as upon the associations that the production brought to mind. Happily for those of reminiscence fancy, the old drama, as formulated by Fechter, had not been materially changed. The old situations, familiar lines, and stirring climaxes—some of them crude and all of them more or less out of fashion—were disclosed conscientiously. It was a melodrama of the pulpy days garbed in the external splendor of the modern stage. The scenery, the costumes, and the appointments were unusually fine. The Liebler company supplied the gallant outward show, and James O'Neill, able veteran that he is, gave to the performance the soul of true romance.

Regarding Mr. O'Neill's impersonation of the leading character there is scarce a new word of commendation to be said. Long ago he sounded the depths of the role, and reared on the printed pages of his play-book a character so real that it is almost impossible now to dissociate the actor from the part. His many appearances in the role—thirty number in the neighborhood of four thousand—have not dimmed Mr. O'Neill's enthusiasm, nor has long familiarity bred in him contempt for the character or the play. He acted earnestly, forcefully and with the gracious bearing that won for him the admiration of the public in the days of his youth. In no single instance did he fail to give the fullest value to a spoken word, nor was there in his performance a gesture, an attitude or an expression of countenance that one wished were done otherwise.

Frederick De Belleville as Northier enjoyed the unusual experience of returning to a role that had been out of his repertoire for twenty years. He played Northier in the Fechter production at Booth's Theatre, and tradition says that he acquitted himself with honor. He did so truly on Tuesday night. His impersonation was rich in melodramatic power, he displayed wonderful versatility, and, in a word, he was completely satisfying. Augustus Cook played adroitly the picturesque character role of Caderousse, Edmund Bresse as Danglers displayed admirable and well trained abilities, and Thurlow Bergen was a very capable Albert de Morcerf. The other male roles, of which there are many, were all in good hands.

Selene Johnson was pleasing in appearance as Mercedes, and in her acting she made the role as telling as might be. Annie Ward Tiffany played Caronte in fine traditional fashion. The small roles of Mlle. Danglers and Mlle. De Bienne were nicely played by Vincenia Martinez and Edith Miller, respectively.

The scenery was an especial feature of the revival, and much of it was so fine that due praise must be given to the designers of it. The ball room set, by Ernest Albert, was as handsome a piece of work of its kind as has been seen in New York. Homer Emmens is to be credited with a splendid picture of the Forest of Fontaublen, and Gates and Morange, Ernest M. Gros and John H. Young supplied the rest of the eight excellent settings.

Bijou—The Belle of Bridgeport.

Farce in three acts by Glen Macdonough. Produced Oct. 29.

John Smith	George A. Beane
Ariel Smith	May Irwin
Mrs. John Smith	Jane Burby
Joe Smith	Mabel Florence
Alonso Topping	Charles Prince
Dr. Luke Craven	Edith Blair
Miss Roberts	Robert Carter
Malcolm Crane	Edith Blair
Agnes Crane	Sadie Peters
Phil Bond	Charles Church
A. J. Factor	Frank M. Johnson
Bukhara Skibolowski	Raymond Hitchcock
Edith Bond	James Kruger
Ethelbert Box	Frank H. White
Roundsmen Sharp	James Macdonough
Minnie Cassidy	Lillie Collins
Mary Poole	Alie Howard
Miss Green	George Allen
Miss Black	Eth Grey
Miss White	Annie Woodward
Miss Brown	Alie Jones
Mrs. Marion Colby	Helen Kinsler
Miss Hopkins	Queenie Vassar

May Irwin came back to town last night and began her annual engagement at the Bijou Theatre, presenting Glen Macdonough's latest three-act farce, *The Belle of Bridgeport*, which she had been trying around in other cities for several weeks.

The scene, as per title, is the redoubtable city of Bridgeport, Conn., where the Barnum and Bailey Shows used to stop in winter time before they went abroad. John Smith, it appears, has a prospering department store up there, and he turns it over in the summer to the conduct of his crude daughter, Ariel. Malcolm Crane, Smith's confidential secretary, is suspected of embezzlement, and the circumstantial evidence against him is so strong that Alonso Topping, general manager of the store, determines to cause the arrest of Malcolm. Ariel, however, has fallen in love with the young secretary and, in a desperate effort to save him from public disgrace, she announces that she is engaged to be married to him. Then she starts in to try to get Malcolm to propose and authorize the announcement. But untoward interruptions each time prevent the proposal and all kinds of difficulties result until, at the end, when things begin to look pretty black, Malcolm is saved by a real proposal which, of course, is promptly accepted.

Mr. Macdonough apparently has made an honest effort to get half way between farce-comedy and real comedy, and he has come pretty near it in space. Dramatically he has given May Irwin the best play she has ever had, and at the same time he has sacrificed no chance for fun. The result was especially happy and completely hilarious.

Miss Irwin was fitted perfectly and played with all her familiar zest, unction and keen humor. Almost every line of hers won a laugh, because she spoke in her own peculiar way, and her songs all went with a rush. The most artistic of these were two numbers, "Bullfrog Ben" and "Angeline," by Cissy Loftus, but considerable hits were also scored by four real comic songs by Cole and Johnson.

Raymond Hitchcock came next to the star in the acting by a truly clever sketch of an exotic musical idol, a la Paderewski, a bit of real satire that was thoroughly enjoyable. George A. Beane was at home in one of the

comic old man roles that he has made his own. Bert Thayer was excellent as the slow but sure suitor, Jacques Kruger scored as the capitalist's hired man, and Charles Prince was a capital store manager. Of the ladies, Queenie Vassar, Jane Burby, Mabel Florence, Edith Blair, Sadie Peters, Helen Kinsley, Alie Howard, and Lillie Collins, were more than commonly successful. Miss Collins coming forward especially well with an absolutely life-like portrait of a cash-girl. The other parts were well cast.

The scenery was adequate; the girls and the gowns were gorgeous and what is more, the applause was unlimited. Miss Irwin probably could play right along in this town all the end of the world if she wanted to.

Metropolitan—Grand Opera.

The Metropolitan English Grand Opera company achieved another success last Tuesday evening in presenting, for the first time this season, Mascagni's *Cavalleria Rusticana* and Leoncavallo's *I Pagliacci*. The spirit of youth in the enthusiasm of the principals and choristers of the company, and while there were occasional flaws in the rendition of the more delicate passages, the performance went forward with such a virile swing that minor faults were almost hidden in the torrent of music and brilliant show of action. Chief among the energetic singers who brought about this agreeable state of things was Phoebe Strakosch, the Santuzza of *Cavalleria Rusticana*. She was a tremble from the beginning with the strong contrasting passions of the role. Her intensity of dramatic feeling inspired her to action of the greatest power. Her voice rang vibrant—though not always true—with emotion, and there is not in the role a shade of feeling that she did not express to the ears and the eyes of the auditors. Moreover, Miss Strakosch awakened Joseph F. Sheehan. She aroused in him a dramatic fire that his previous phlegmatic performances gave no evidence of. Mr. Sheehan sang and acted as he has never sung nor acted before, and his impersonation was altogether praiseworthy. The occasion marked a long step forward in the artistic development of Joseph F. Sheehan. Winifred Goff as Alio sang a shade off pitch a good part of the time, and his acting was not always impressive. But he cracked his whip most successfully during his first song—which is more than most Alios do. Della Niven gave a very creditable performance, both vocally and dramatically, in the role of Lucia. Elsa Marry was rather disappointing as Lola. She did not rise to the standard of enthusiasm set by Miss Strakosch, either in singing or acting. The chorus, always energetic, entered heartily into the work at hand, with the usual pleasing result.

Almost as satisfying as the performance of *Cavalleria Rusticana* was that of *I Pagliacci*, which followed. Zelfe de Lussan in the character of Nedda displayed to advantage the musical and dramatic accomplishments that have made her a favorite in New York. Philip Brazel was an admirable Cassio of fine force and intensity. He sang most artistically, except upon one or two occasions, when for a moment his tones were choked by the real feeling that the role aroused in him. This "curse of temperance," however, comes near to being a blessing, and the slight flaw in Mr. Brazel's work made his impersonation all the more human and therefore appealing. William Paul as Tonio sang the now famous prologue none too well, but he redeemed himself later by excellent singing and acting. Chauncey Moore, as Silvio, gave evidence again of the fine natural talents that are his. There are crudities in his work, however, that must be eradicated by hard training before the full value of his gift may be shown. Harry Davies was earnest and a very capable Poppe. The chorus did its allotted task well. The orchestra, under the direction of Armando Seppilli, showed improvement over its earlier work.

On Wednesday evening the company, by way of relaxation, sang Flotow's ancient and honorable opera, *Martha*. The familiar scenes of the Richmond Fair and the dooryard of Farmer Plunkett afforded the singers—especially the choristers—an opportunity to display themselves in the blithesome fashion that formerly obtained at the American Theatre. The performance was given buoyantly, freshly and with the proper spirit of popularity. But the patrons of the Metropolitan, apparently, do not care for the lighter operas. They did not assemble in force to hear *The Bohemian Girl*, and Martha drew an audience of only fair size. The revival, however, was marked by the first appearance in New York of Grace Van Studdiford, who sang the role of Lady Harriet—a role in which Christine Nilsson, Adeline Patti, and other sopranos of note delighted to appear in the days when Martha was in fashion. Miss Van Studdiford won favor at once by the charm of her personality, and the grace and piquancy of her manner. She sang skillfully with a sweet, though not a powerful, voice. Altogether her performance was most agreeable, and beyond a doubt she will henceforth be held in high esteem by the supporters of opera in English as a singer of vivacious and tuneful roles. Joseph F. Sheehan retained the enthusiasm of the *Cavalleria Rusticana* performance, and as Lionel was in all respects satisfactory. Homer Lind was an excellent Lord Tristan, and Lempriere Pringle as Plunkett achieved the artistic success that is always expected of him. Kate Condon as Nancy was spirited, but not always tasteful. Richard Eckhold directed the orchestra competently.

Lohengrin was presented last evening in a fashion not creditable to the company. There were some differences in the cast from the earlier performances of the opera this season. Minnie Tracy, as Elsa, sang pleasingly, but her voice is not well suited to so heavy a role. Clarence Whitehill was at his worst as the King. The others in the cast and the chorus were the same as before. During the week Lohengrin, *Carmen* and *Faust* will be repeated.

American—The Lost Paradise.

The election excitement naturally affected the attendance slightly, but the audience made up in enthusiasm what it lacked in numbers. The play was *The Lost Paradise*, and the performance, as a whole, was excellent. Ralph Stuart was better as Edden Warner than in any character he has portrayed so far this season. He received a fine bouquet on his first entrance.

Mary Hampton scored a hit as Margaret, Georgia Welles and Frank E. Camp made a breezy pair of young lovers, "Cinders" and Billy were well taken care of by Anna Beckley and Thomas J. Keogh. Frank Linden was not up to the mark as Knowlton. Isabelle Evesson was effective as Nell. The rest were quite satisfactory. Next week, Michael Strogoff,

Murray Hill—Romeo and Juliet.

For the second time in its history the Murray Hill Theatre, the Henry V. Donnelly Stock company last evening ventured into the Shakespearean district. The first venture occurred last season when *As You Like It* was represented with considerable success. Last evening *Romeo and Juliet* was acted, and it cannot truthfully be said that the performance was worthy of the play. The story of *What Happened to Juliet* to the Shakespearean tragedy was a bit longer than the play could accomplish, or could be reasonably expected to accomplish. The performance lacked dignity and the fine poetic quality that is indispensable. The costumes and several of the settings were handsome, but they could not hide the deficiencies of the play.

William Bramwell, as Romeo, acted with worthy intensity and passion. His declaration was not acceptable, however, nor did he give sufficient contrast of light and shade to his impersonation. Thomas L. Coleman, as Mercutio, gave a well-balanced, thoughtful performance, lacking in feeling at times, but on the whole scholarly. William Robinson, also, was true to the best traditions as Friar Laurence.

Dorothy Donnelly, while an attractive Juliet in appearance, robbed the role of poeticism. She was a very precise, practical, worldly-wise Juliet. Her reading was careless, and she did not bring out the tenderness that is to be found in Juliet's every line. Mrs. Thomas Barry was an acceptable Nurse. The other members of the company acted earnestly, but without distinction. Next week *The Notary*.

Third Avenue—Old Si Stebbins.

Drama in four acts by Dan Darleigh. Produced Oct. 29.

Si Stebbins	Don Darleigh
Caleb Cushing	James Cole
Richard Mason	Bert Lesser
Sam Crockett	George F. Jacquin
Polichman	Ed McNamee
Samuel Steep	Harry Fentell
Bruce No. 1	George Knox
Bruce No. 2	George Knox
Martha Stebbins	Mollie Bright
Stella Stebbins	Anna Barthold
Nell	Hazel Darleigh

Old Si Stebbins, a semi-rural drama that has won considerable favor in various rural communities, was presented for the first time in New York last evening at the Third Avenue Theatre. Dan Darleigh, who heads the company, is the author of the play, and in building it he utilized all of the stock incidents and complications suitable for his scenes and characters that might be crowded into the time allotted for an evening's entertainment. He did this not altogether unskillfully, however, and the audience, which was large, appeared to be much diverted by the performance.

The central figure of the story is, of course, *Old Si Stebbins*, who owns a farm in Oxford County, Me. He also owns a pretty daughter who loves and is loved by Richard Mason. *Old Si* objects to their marriage and the young couple set themselves at work to outwit him. In disguise they run away to Boston, where in turn the old farmer comes in search of amusement. After many complications—none of them strong, but all more or less comical—*Si Stebbins* forgives the lovers and in the end they are seen "back on the old farm" in apparent happiness and prosperity.

Mr. Darleigh acted the role of *Si Stebbins* realistically, and his quaint humor found much favor with the audience. Bert Lesser was scarcely more than passable as Richard Mason. Anna Barthold, as Minnie, the heroine, acted with no little grace, and Hazel Darleigh was very sprightly as Nell. The other roles were for the most part indifferently played. The specialties by Dan Darleigh, George F. Jacquin, Anna Barthold, the Knox Brothers, and H. Fentell were much applauded. Next week, *Wolves of New York*.

Savoy—Mistress Nell.

Henrietta Crossman and her company in *George C. Hazelden, Jr.'s* comedy, *Mistress Nell*, moved to the Savoy last evening, opening to a large audience, and continuing the success begun at the Bijou three weeks ago. Assuredly there is no more enjoyable entertainment in town than *Mistress Nell*. Miss Crossman's sprightly, vivacious portrayal of Nell is one of the gems of the season, and the play as merrily diverting a comedy as one could wish for.

The company gave Miss Crossman excellent support. Aubrey Bonciant as Charles II and Adelaide Fitzalan again scored hits. Brandon Hurst, who has succeeded Hallett Thompson as Jack Hart, played the part in excellent fashion.

Star—King of the Opium Ring.

King of the Opium Ring, the week's attraction at the Star Theatre, opened to a very large audience last evening, and its lurid picture of life in San Francisco's Chinatown aroused the usual applause. The play was well acted by a company that included Howard Truesdell, Maurice Hodges, W. F. Clark, William Frederic, George Bookley, the Schrade Brothers, Beatrice Leib, Ada Boshell, and Helen Webber. The Great White Diamond is underlined.

At Other Playhouses.

HERALD SQUARE, Arizona continues in prosperity.

MANHATTAN, Grace George has made a success in *Her Majesty*.

CASINO, *The Belle of Bohemia* remains as the attraction.

REPUBLIC, James A. Herne still appears in *Sag Harbor*.

FOURTEENTH STREET, *Lost River* draws large audiences.

FATHER, John Drew in *Richard Carvel* is the bill.

CATHERINE, Mrs. Leslie Carter appears in *Zaza*.

GAMER, William H. Crane in *David Harum* is the attraction.

GARDEN, Richard Mansfield nears the end of his engagement in *King Henry V.*

BROADWAY, Blanche Walsh is announced to appear this (Tuesday) evening in *Anna Arthur's* former role in *Maid of Malen*.

DAILY'S, San Toy returns as the attraction.

LYCEUM, Anna Crossman still appears in *A Royal Family*.

METROPOLITAN, *The Merry Widow*, with Archie Edwards and his company, was given a very successful performance at the Metropolitan last night.

GRAND CENTRAL, *How to Succeed in Business Without Really Knowing It*, a crowded house.

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THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill is headed by Cushman, Holcombe and Curtis in The New Teacher. Others are the Folly Trio, comedy singing act; James H. Manning and Nelson Davis in the Irish Pawnbroker; the Brownings in A Merry Tramp; Kate and Brosche, German comedy duo; Stella Tracey, Australian comedienne; Pierce and Egbert, song illustrators; Lottie West, syndicate, the Irish Countess; Ed and Bella White, athletes and bag punchers; Harry Thompson, monologist; H. S. Steel and Nellie K. Chandler in O'Brody's Election; Dalton and Dalton, comedians; Martin and Willis, German comedians; Whiteley and Ben, comedy duo, and the vitagraph.

Keith's Union Square.

The bill includes Lillian Burkhart, in A Deal on Change; Flo Irwin and Walter Hawley, in The Gay Miss Con; Janet Melville and Eric Stetson, comedienne; Walter Percival and company, in a one-act melodrama in three scenes, called Morris; Nat M. Willis, comedian; Mrs. Bella Morris, in a new monologue; Stafford Brothers, acrobats; Aneta, dancer; the biograph; Stine and Evans, in Wanted, a Divorce; the Brunelles and their miniature theatre; Burke's musical dogs; the Craigs, musical sketches; Hayes and Ruddy, dancers; Carmen Sisters, banjoists; Maude McIntyre, comedienne, and the views of travel.

Proctor's Fifth Avenue.

The event of the season here is the vaudeville debut of J. E. Dodson, the character actor, in John Stapleton's one-act drama, Richelieu's Stratagem. Clifford and Ruth are retained for a second week. Others are Al. Shean and Charles L. Warren, in Quo Vadis Upside Down; Smith and Fuller, musical specialty; Mimic Four, burlesque comedians; Mark Sullivan, monologist; Ida Van Siden and company, in A Sporty Education; Lizzie and Vinie Daly, dancers; Mlle. Marjorie's dogs; the kalatechnoscope; Lawson and Samson, acrobatic comedy; Bennett and Young, illustrated songs; Gloss Brothers, statutory postings, and Herbert and Willing, comedians.

Proctor's Twenty-Third Street.

Lockhart's elephants head a bill, including Sam, Kitty and Clara Morton, comedy trio; St. Ouge Brothers, comic cyclists; Dravew, juggler; Clemence Sisters, duettists; Budd Brothers, acrobats; W. H. Murphy and Minnie Allen, in The Bifurcated Girl; two Lamonts, acrobats; Sisson and Wallace, in A Fourth of July Romance; the kalatechnoscope; Lawrence Crane, magician; George Sisters, comedienne; Gordon H. Eldrid, monologist, and Ed Rogers, dancer.

Proctor's Palace, Fifty-fifth Street.

Papinta, in her dances; John C. Rice and Sally Cohen, in The Honeycomb; Harrigan, the tramp juggler, and Henri French, juggling cyclist, are the features of a bill, including the Window Quintette, vocalists; Lavender Richardson, boy mental wonder; Belle Hathaway's dogs and monkeys; Mr. and Mrs. Neil Litchfield, in Down at Brook Farm; Marsh and Sartella, singers and dancers; the kalatechnoscope, and Leon and Adeline, jugglers.

Proctor's 125th Street.

Pinkie's Boys; Charles Case, comedian; three Powers Brothers, versatile entertainers, and Emily Lyttin and company, in Next, are the features. The bill also includes Zazel and Vernon, comedy bar act; Cheridah Simpson, comedienne; J. W. Bingham, ventriloquist; Dooling and Brennan, singers and dancers; Barrett and Learned, in A Visit to the Widow; May Hoey, singer; the kalatechnoscope, and Max Ritter, monologist.

Koster and Bial's.

The bill includes John W. Ransome, comedian; Joseph J. Dowling and company, in A Foulard Hope; Filson and Errol, in A Daughter of Rache; Ward and Curran, comedians; Truly Shattuck, vocalist; Farmer Dunn's biograph; the Clemence Musical Kings; Cook and Clinton, lady sharpshooters; Madge Fox Pittot, comedienne; Rosie Dru, "the poster girl"; Charles Decano, comedy juggler; the Onis, acrobatic comiques; Talbot and Davidson, comedians, and others.

Weber and Fields.

Fiddle Dee Dee and the burlesque on Arizona are continued. Lillian Russell, the Wolf Hopper, Fay Templeton, and Weber and Fields are still to the fore.

Hardy and Scammon's.

The Wise Guy Specialty company, headed by Edmund Hayes, is the attraction. The list includes Reno and Richards, Dorothy Neville, Ray L. Royce, Moreland, Thompson and Roberts, Louise Montrose, Raymond Finlay, Alice Loraine, Jean Cunningham, Maud Doty, Lillie Tedwin, Robert Sisters, and Katherine Hayes.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Sam Devere's own company have moved down from the Eighth Avenue for the week. A burlesque and olio introduces the English comedians Russell and Barney, Mitchell and Carr, Vernon Sisters, the Rozinos, Marie Remington, Richards, dogs, and Sam Devere himself. Next week, the American Beauties.

LONDON.—Weber's London Duchess is the bill. There are two burlesques and an olio presenting Letta Meredith, Ruby Marion, Nellie Lawrence, Harvey Sisters, Joseph and Frances Russell and Thelma, Monroe and Mark, and a variety of other well-known Social Maids follow.

MINER'S EIGHTH AVENUE.—Matt J. Flynn's Big Sensation, which started last week at the Bowery, is the bill for the week.

OLYMPIC.—The Oriental Burlesquers are holding down the Harlequins this week.

DEWEY.—The Dewey Theatre Extravaganza company makes its first appearance at the home theatre this week. It is much stronger than the general run of burlesque organizations, and includes Les Belles Zantees in a military drill, La Pafalla, Jordan and Welch, Weston and West, the Two Laines, Lottie Fremont, Quigley Brothers,

and Tona Hanlon. The closing burlesque, David's Harem, introduces the entire company.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—John Le Hay, the English comic opera comedian, who came over here in the early fall to play with the Rose of Persia company, made his American vaudeville debut as the star of a very good bill. Mr. Le Hay's performance is interesting, as his principal wooden assistant is made to talk with a very broad cockney accent. The interruptions are frequent and exceedingly well done, and Mr. Le Hay may be credited with having made a decided hit. He has an excellent singing voice, and his vocal efforts therefore did not annoy the audience as those of ventriloquists generally do. Edward M. Favor and Edith Sinclair revived their old sketch, The Maguire, with much success. They appear to greater advantage in this than in anything else that they have tried, and as it has had quite a little rest it seemed fresh. The songs used by this team are always well chosen and their work is full of snap. Smith and Campbell fired away at cross purposes and kept the house in good humor for over twenty minutes. They are improving all the time. Gertrude Swiggett and Edward Clarke appeared in a diverting skit. Miss Swiggett gave an imitation of Rose Melville, as Sis Hopkins, which was very well done. Charles Leonard Fletcher presented his new monologue, Out of a Job, which made a decidedly favorable impression. Mr. Fletcher began with a few stories and then proceeded to give imitations of Henry Irving, in the dream scene from Robert Macfie, Richard Mansfield in A Parisian Romance and Mr. Skelly and Mr. Hyde, and Stuart Robson in The Henrietta. For the Irving and Mansfield imitations, Mr. Fletcher made up in view of the audience, and this part of his performance was watched with much interest. The act is much better than anything Mr. Fletcher has offered in the past, and he ought to have no trouble in keeping his date-book filled. It would be well for him to pay a little more attention to his enunciation, as his delivery at times is so fast that his words are indistinct. James Richmond, Glenroy, who saves the bother and expense of hiring a "feeder" by making use of the pianist, scored a big laughing hit. His method is funny, though his matter is not over-fresh. The Hawaiian Queens were seen once more in The Queen's Fan, which is a very dainty and pleasing sketch. W. H. Murphy and Minnie Allen presented Claxton Wilstach's sketch, The Bifurcated Girl, in which they won plenty of laughter and applause. Others on the bill were Hendrix and Prescott, John Le Clair, Edna Collins, the Four Miltons, and Alberto. The biograph and travel views were shown as usual.

TONY PASTOR'S.—"Jess" Dundy and Nat M. Willis shared the honors here last week. Both are clever in their respective lines and won laughter and applause enough to last them for several weeks to come. The Exposition Four presented a good musical act, though the comedy introduced is very crude. J. C. Nugent and Grace Fertig appeared once more in Mr. Nugent's sketch, At Sundown, which was seen at Keith's a few weeks ago. The ending has been changed, and instead of dying the old soldier goes home to his wife. It was necessary to kill off her second husband in order that the "happy ending" might be arranged, and Mr. Nugent showed wisdom in his judicious use of the knife. Mr. and Mrs. Matt Fuller presented a new sketch, called The Professor's Substitute. The slender plot deals with a youth whose sweetheart has aspirations for the stage. He bribes a professor of elocution to allow him to take his place when the girl calls for her lesson, and, disguising himself, starts in to disgust her with everything connected with the footlights. She recognizes him, of course, but allows him to proceed with his plan. The latter part of the sketch is taken up with a burlesque on Zaza, which is well put together and entitles the play very clever comedy, called a very attractive young woman and she played with much spirit. Her voice is distinctly refined, and it is a pleasure to hear her speak her lines. Mr. Fuller is a clever comedian and was especially good in the Zaza travesty. The sketch pleased Pastor's patrons and the performers were liberally applauded. The three Juggling Barretts proved their ability as club jugglers, but their attempts at comedy were depressing. Reddy and Currier were seen in a singing sketch, or rather they were heard in several solos and duets with a few words of dialogue thrown in. Mr. Reddy has an exceptionally sweet and strong tenor voice, which he knows how to use, and the applause he received shows that the audiences here are not slow to appreciate good work. His partner's voice blends agreeably with his, and their final duet was very well done. Camille Personi, the Clavin Sisters, Owey Randall, Inga Orner, the Norwegian Nightingale; Losh and Hoff, Frank Emerson, and the vitagraph were also in the bill.

PROCTOR'S 125TH STREET.—Ida Fuller presented for the first time here her new dance creations, which are on a very elaborate scale. Instead of the usual black draperies, Miss Fuller uses special scenery, by Joseph Physic, and novel and pleasing effects. The first scene is a fairy garden. The stage is dark at the beginning, but grows gradually brighter. The dancer emerges from a cocoon, and performs an appropriate dance. The various flowers come to life at her bidding, and the entire effect is very pretty. The second scene is a cave. Miss Fuller, as the Spirit of Flame, comes down a flight of steps, striking electric sparks from every step. Afterward she does a very elaborate fire dance, in which some new and very striking effects are introduced. The act may be called a series of mechanical effects, with the dancer as a central figure. Isabelle Truphart, tired of experimenting with leading men, engaged Gerald Griffin as her support in Even Stephen. Mr. Griffin painted his iron-gray locks a rich brown, and gave a very spruce performance. He made the sketch ten times as amusing as it ever was, and his enthusiasm served to make Miss Truphart take more than ordinary interest in her work. Violet Hollis, who is sweet and dainty, and personally attractive, especially in her very becoming suit of violet tights, won enthusiastic applause with several new songs. The Dunham family's bar work got applause. Dravew juggled in a gentlemanly, humorous and clever manner. Young Lavender Richardson's elevation put many of the adults in the audience to shame. Sisson and Wallace scored another success. The McMahons posed heroically and swung clubs promiscuously. "Beneath the Evening Star," was very successful. The act is in its eighth week here, and seems to be as popular with the patrons as ever. The programme also included the Craigs, Natha-

way's dogs and monkeys, Gordon H. Eldrid, a clever monologist, the travel views and the kalatechnoscope.

PROCTOR'S FIFTH AVENUE.—Lockhart's baby elephants made their Broadway debut, and went through their list of tricks with great success. The audience was kept in fine humor by Harry Watson and his company in the funny farce, The Two Flats. Billy Clifford and Maud Ruth made their usual hit in The Chappie's Call. Sam, Clara and Kitty Morton were applauded and encouraged repeatedly, and their comedy and dancing act went with a rush. Little Clara seems to grow more attractive every day. Starting and amusing were the acrobatic antics of the Brothers Tamm. Rural comedy of a pleasing sort was furnished by Mr. and Mrs. Neil Litchfield in their sketch, Down at Brook Farm. "The Lady in White" repeated the hit she made on her first appearance at the Twenty-third Street House. Much limberness both of brains and legs was shown by Williamson and Stone. Lawrence Crane's delightful burlesque helped him to keep the audience entertained during his feats of magic. George Sisters, St. Ouge Brothers, Millie Scott, Paley's kalatechnoscope, and the travel views were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—Papinta's second week was as successful as the first one, and the clever dancer and her effects were liberally applauded. Harrigan, the tramp juggler, came in for a big share of popular approval, and his exceedingly funny performance kept the house in roars. Henri French juggled and cycled to the satisfaction of every one. Smith and Fuller's music was warmly enjoyed. Hugh Stanton and Florence Modern were seen once more in the successful comedietta, For Reform. Harris and Walters and the Mimic Four presented diverting skits. Paley's kalatechnoscope, Silverne and Emmer, Anna Teresa Berger, Lester and Jernon, Armstrong Brothers, Alexander and Finn, Payne Brothers, and the views of travel were also in the bill.

PROCTOR'S PALACE.—A good, all-around comedy bill pleased large audiences throughout the week. With McIntyre and Heath in The Black Man from Montana, followed by the clever Ellmore Sisters in The Dangerous Mrs. Delaney, the spectators were kept giggling, laughing and screaming by turns for nearly an hour. The good old-fashioned fun furnished by McIntyre and Heath never seems to grow wearisome, and the antics of the Ellmores are invariably amusing. The Three Powers Brothers came in for a fair share of approval for their work in their hodge-podge, In Paris. Cheridah Simpson, assisted by her "cellist," made a hit with some songs, and added her piano playing as an extra attraction. Zazel and Vernon won applause for their work on the horizontal bars. James W. Bingham ventriloquized with considerable success. Songs and dances by Clifford and Burke, acrobatic work by the Stanley Brothers and the two Lamonts, singing and talking by West and Williams, songs and terpsichorean work by Dooling and Brennan, the views of travel, and Paley's kalatechnoscope made up the bill.

KOSTER AND BIAL'S.—Filson and Errol, assisted by H. S. Godfrey, appeared in their new sketch by Arthur J. Lamb, entitled A House Divided. As its title implies, it deals with the estrangement and consequent mistakes of an unhappy married pair. At the rise of the curtain they soliloquize, for they are not on speaking terms with each other, over the expected arrival of an orphan nephew. The uncle intends to make a "hot sport" out of the boy, while the aunt talks of good books and a tutor she has engaged for him. The tutor, a sort of a "Pretoria" character, arrives before his pupil. The husband mistakes him for his young relative. He makes him drink whisky, smoke a cigar, kiss the aunt, and, finally, invites him to a friendly set-to with the gloves. This bit of business is very funny. It is supposed to take place in another room, and the audience only hears the noise of the bout. Finally the door opens and both rush in, the uncle badly punished, covered with blood and the tutor coolly unharmed. Godfrey has what is known as a "fat" part, and plays it well. Filson and Errol are really "feeders" in this sketch, and it can be said of them, to their credit, that they do this in a legitimate and artistic manner, thereby making the sketch a success. It was the hit of the bill. Louise Montrose is an exceptionally clever and pretty comedienne. She sang a coon lullaby in a delightful manner, and did a bit of eccentric Irish comedy work that caught on. Truly Shattuck sang and looked well. Reno and Richards got plenty of laughs. Joe Flynn, who was a holdover, proved once again that he knew his little book. Others on the bill were Hall and Staley, Marie Rogers-Fulton, Al and Mamie Anderson, Herbert's dogs, Mons. Cadieux, Matthews and Thompson, Trask and Gladden, and Curto, Lowande and Wilson's one ring circus. Edmund Hayes and company, who were advertised to appear in A Wise Guy, did not do so, owing to some misunderstanding about the billing. Gordon, Vidoque and Haverly were added in consequence.

WEBER AND FIELDS.—The usual hercule treatment has improved the burlesque on Arizona and it is now running smoothly. Fiddle-Dee-Dee is one of the funniest things ever seen in New York, and the members of the big company work with unflinching spirit.

HURDIG AND SCAMMON'S.—Williams and Walker and their company of colored comedians presented Sons of Ham, interpolated with some excellent specialties, to enormous business all week.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Matt J. Flynn's Big Sensation drew a series of large and well pleased audiences.

LONDON.—Rose Sydel's London Belles amused the patrons with the usual burlesque and olio features.

MINER'S EIGHTH AVENUE.—Sam Devere's company attracted full houses. The most pleasing features were the Engstrom Sisters and the Weston Sisters, whose acts were applauded.

OLYMPIC.—Good houses were entertained by Fred Irwin's Majesties, who gave an excellent performance. In the olio were Morgan and Otto; German Comedians; Katherine Dahl, the choir girl; Bailey and Madison, a funny comedy duo; Irwin, Mitchell and Revere, pleasing comedians; the Merrills and Hilton, experts in trick cycling, and Perry Walling, whose line baritone solo has been a welcome surprise. There were two burlesques, Down the Line and The Knipp Cure, written by W. L. Ballant, with music by George H. Foster, that were tawdry and amusing, and gave the company good opportunities. The settings and costumes were above the average.

DEWEY.—M. M. Thiese's Wine, Woman and Song company, composed of clever performers, pleased large audiences. The entertainment opened with a melange called The Vaudeville Craze, in which Gilbert and Goldie, Sheehan and Kennedy, and Jennie Eddy did some good work. The diverting olio included Kine and Gotthold, the Joseph Eddy Trio, the three Rackett Brothers, Gilbert and Goldie, and Sheehan and Kennedy. The afterpiece was called The Real Mr. Reilly, and was written by Mr. Thiese.

ANOTHER VAUDEVILLE SYNDICATE.

Harry W. Williams, the Pittsburgh manager, is organizing a syndicate with which he proposes to fight all opposition. As yet everything is rather hazy, but it is understood that the intention of Mr. Williams and his associates is to establish a circuit of six or eight vaudeville houses between Pittsburgh and Denver. Some houses will be leased and others will be built, as occasion may require.

It is said that several wealthy men in Pittsburgh are backing Mr. Williams. Joseph T. Speer, the plow manufacturer, is mentioned as one of the investors. Rumor has it that the White Rats of America are counted on to give the new organization their support.

THE EMPIRE VAUDEVILLIANS.

The Empire Vaudevillians, from the Empire Theatre, Cleveland, O., have established themselves in popular favor within a very short space of time. This is due solely to the fact that the company is made up of the best and most expensive acts obtainable, and the management has no trouble whatever in obtaining guarantees. In Pittsburgh, recently, the entire press of the city was unanimous in praise of the organization.

The company includes Johnstone Bennett, supported by Tony Williams, George Fella and Lydia Barry, Bloom City Quartette, Kittle, Mitchell, Manning and Prescott, the Tobins, Martinetti and Sutherland, and Tschernoff's dogs. The dogs are a special feature, and were imported from Europe especially for this company. They are giving a positive sensation, being totally unlike any other animal performers. During the engagements at the continuous houses in the West they have been the means of drawing ladies and children into the theatres by thousands. This act will shortly be seen in the East with this company.

The time of the Empire Vaudevillians is booked solid. They travel in a special car, and carry several acts of scenery. Frank E. Morse, of the late Belle Archer's company, is manager, and Jules Delman, of Celeron Theatre fame, is business-manager.

NEW YORK'S OPENING POSTPONED.

The opening of the New York Theatre, with its new form of entertainment, has been postponed until Wednesday evening, Oct. 31.

The first burlesque to be produced is called Xell Go In. The cast will include Mabel Fenton, Klaine Henshaw, Attelle Claire, W. H. McArt, Joe Ott, Frank Poone, John Mayon, Joseph Harrington, Amelia Sumnerville, Merri Osborne, Rose Beaumont, Lou Foley, Joe Sparks, Crawford Baker, Pat Rooney, Jr., Charles Fitz. There will be a chorus of forty-four and a large ballet.

The olio embraces Julius Perotti, McAvoy and May, Belle Bucklin, Ika Kosuth, the Collins, the Macsottes, Emma Carus, Lew Hawkins, Arthur Stone, George Fuller Golden, Mayme Gehrue, and Snitz Edwards.

Popular prices will prevail and matinees will be given on Wednesday, Thursday, Saturday and Sunday.

LION TAMER IN PERIL.

Madame Clio, a lion-tamer connected with Frank Postock's forces, was the heroine of a thrilling scene at Spanghamburg, S. C. A careless visitor threw a lighted match near a gas-drum, which exploded and set fire to everything around. Madame Clio was giving her exhibition, and the fire aroused the lions, which immediately attacked their mistress. She bent them back with an iron bar until she was rescued. She was torn by the claws of the beasts and suffered severely from burns.

ALBEE DENIES RUMORS.

E. F. Albee has been very much annoyed of late by the circulation of rumors concerning proposed additions to the Keith circuit. The latest stories are to the effect that Mr. Keith will build houses in Hartford, Conn., and Worcester, Mass. Mr. Albee stated yesterday that there was no truth in these rumors, and he proposes to discover who the busybody is who has been so energetic in spreading them.

SIDMAN'S NEW SKETCH.

Arthur Sidman will shortly produce a new sketch, called A Letter of Acceptance. He and his wife will retain the same characters with which they have been identified since their entry into vaudeville, but the plot is entirely new. Special scenery is being prepared, which Mr. Sidman thinks will be the prettiest set ever shown in vaudeville.

HASHIM MAY INVADE LONDON.

The Hashim Brothers, managers of Koster and Bial's and other theatres, have received a proposition to manage the National Shaking Palace, in London, and run it as a high-class vaudeville house. A. A. Hashim has sent his reply to the proposition, and if the answer is favorable, he will extend his business to the other side of the ocean.

LION PALACE TROUBLES.

Louise Maus, acting on behalf of her husband, who has been running the Lion Palace in this city for some years past, made an assignment to William H. Taubert on Thursday last, for the benefit of the creditors of the house. Mr. Maus is said to be very ill.

BROAD HERE TO-MORROW.

Riondi, the impersonator, is expected to arrive in New York to-morrow on the *Tenonic*, to fill several important engagements. He will open on the Proctor circuit next week.

MRS. DAVIS GOING TO ENGLAND.

Jessie Bartlett Davis will go to England shortly to fill a music hall engagement in London, which will last twenty weeks. Mrs. Davis is at present in Chicago.

VAUDEVILLE JOTTINGS.

Billy McChin has bought a typewriter and sends Tex Minner a letter from far-off Australia. Billy is a good comedian, but he will never make his mark as a skilled typewriter. He states that the Australian climate has improved his wife's voice wonderfully, and that they are both doing well. McChin is arranging a Christmas pantomime for Manager Richards.

The Steens report continued success in the English provinces.

Pearl Woods, the entertainer, is booked for an extended tour to the Pacific Slope. It is barely possible that she will be at the head of her own co., Comdom's Last Sensation, after the election, as negotiations which are as yet incomplete now tend that way.

Mildred and Ruchers opened their season at Orange, N. J., Oct. 18 to a large house. They will continue their efforts to the Eastern country exclusively this year. Frederick Swartz is manager, with S. J. De Hoyt in advance.

Bonita and Grace La Rue are now in their eighth week with Benck and Feinberg's Ramblers, and are meeting with great success.

Edward Beers, the circus clown, was taken to Bellevue Hospital on Wednesday last, suffering from gas apoplexy. He was found unconscious in bed at his boarding house. At last accounts he was on the road to recovery.

Major Mite, the well-known midjet, is ill with pleurisy.

Henry Frey will close with A Run on the Bank on Nov. 2 and will resume playing dates.

Will M. Cressy, not content with his success as actor and author has embarked in the printing business. He has bought an interest in a plant in Troy, N. Y., and, under the name of Hodges and Cressy, the firm is making a bid for patronage. Cressy has issued a funny circular which is bound to attract attention.

Pearl Andrews is meeting with great success this season. She has just finished seven weeks in Chicago, and has also played St. Louis and Cleveland. This week she is at the Columbia, Cincinnati, with Hopkins' Memphis, to follow.

Sylvia M. Biddell will try a new sketch to-morrow (Wednesday) afternoon at Keith's Union Square Theatre.

The receipts at the London Palace for the past six months have averaged £1,200 a week.

Reel and Abdon, the comedy acrobats, will sail on Nov. 3 for Hamburg, Germany, to join the Barnum Bailey Circus.

Sandow, the strong man, made his reappearance on the stage at the London Hippodrome a few weeks ago. The annual "stag" of the Chicago Press Club took place at the club house on Oct. 28. The entertainment was under the direction of Ben Harris, and the following people took part: Harry, Victor, Richard Golden, Max William, Edley Gayler, Rossett, Marshall and co.

VAUDEVILLE

"The Queen of Daintiness,"

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THE MINSTREL BOY.

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In Her Original Creation,

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CLIFFORD and HUTH

Week of Oct. 22nd,
Proctor's 5th Ave. Theatre
Very Successful

RE-ENGAGED AT
SAME THEATRE
Week of Oct. 29th.

Present Season, Harry Williams' Own Company.

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE

Presenting Bill Toddle's Reception.

FRANK BUOMAN and ROSE ADELLE

have a sketch called **THE DOOR-KEY**, which is both novel and amusing—two qualities not always discernible in such offerings.—*Kansas City Star*, Oct. 8.

JOSEPH HART

—AND—

CARRIE DE MAR

The Hit of the Bill at Proctor's, 58th St., Sunday.

GORDON H. ELDRID

I received as much applause as any act on the bill.
Oct. 29, Proctor's 23d St. Nov. 5, Keith's, Philadelphia, Pa.

CLARICE YANCE

THIS WEEK,
NEW GRAND,
Washington, D C.

The Southern Sings.

MR. AND MRS. HARRY

THORNE

Formerly WILLETT AND THORNE.

WILLETT AND THORNE COMPANY BREAK RECORD WITH SKETCH AT KOSTER AND BIAL'S.
There is an exhibition at Koster and Bial's, this week, the first act of the type classified as sketches which has made a hit in the history of the house. This record-breaker was the Willett and Thorne Company, in An Up-Town Flat, and it is no exaggeration to say they are the first persons with a semi-dramatic offering who have made a hit at Koster and Bial's on a week-day.—*Union*, The Morning Telegraph, Wednesday, Oct. 17, 1900.

FRED NIBLO

"THE AMERICAN HUMORIST."

Washington (D.C.) Post, Oct. 12, 1900—"Fred Niblo is the best Monologist in Vaudeville."
En route with "HYDE'S COMEDIANS."

George Fuller Golden

PRESIDENT OF THE WHITE RATS OF AMERICA.

ANNA BOYD

IN VAUDEVILLE.

Orpheum, San Francisco, Nov. 11-15; Orpheum, Omaha, Dec. 2. Address Mirror.

JAS. F. IDA

DOLAN AND LENHARR

A sort of a jolly, bloomin' Robin Hood, you know!

Presenting in Vaudeville A HIGH-TONED BURGLAR.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 401 STRAND, W. C.

DAN and DOLLY MANN

Presenting the only real road act in Vaudeville with Special Scenery...

ALL AGENTS

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Chase's Lyceum, Baltimore, Md., week Oct. 29.
J. K. Burke's Circuit, week Nov. 5.

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The Original "Georgia Coo-Shouter."

This is the card of the Georgia Coo-Shouter. If you haven't seen her, you've all heard about her. Her work is original, clever and neat. She can sing, talk and dance with her musical feet.
No, sah; no, sah, I didn't write dat. Honest dat's de wustis; Gwed!

An Innovation in Vaudeville!
The well-known Operatic Stars.

MR. J. K. MURRAY AND MISS CLARA LANE

In a condensed version of Opera, for a short time only.

The unanimous endorsement of the press of Boston, New York, Philadelphia and Cleveland.
EDWARD F. WILHOLLAND, Manager. Route in Minn. Per address, Minn.

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THE MAN WITH THE TABLE.

Another Big Success
With J. K. Burke's Vaudeville Co.

Introducing a genuine Comedy Act that we guarantee, something doing for 15 minutes. A continuous revolution of one funny move to another. Eccentric acrobatic dancing, grotesque leg work and the funniest routine of table and chair comedy in Vaudeville, or money refunded. Managers who are recognized are invited to correspond. Regarding season 1901, inducement to offer. Add Minn.

MR. AND MRS. ARTHUR

SIDMAN

BUFFALO, TOO!

COMMERCE—"Has no superiors."
EXPRESS—"Present their sketch in excellent style."
REVIEW—"Among the best in vaudeville."
TIMES—"As clever and interesting as ever."
ENQUIRER—"Have the right to be considered the headliners."
NEWS—"Gives the best delineation of a countryman that is seen on any stage."
COMMERCIAL—"Prime favorites in Buffalo."

A LAUGHING AND ARTISTIC SUCCESS!

FRANK CAVERLY

Eccentric and Character Comedian.

Late principal H.C. Co., this season a tremendous hit as Josh Tuttle, the country yoke, with WOOD HULL'S HIGH ROLLERS.
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DIGBY BELL

SPECIALLY ENGAGED
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THE FOREIGN STAGE

LONDON.

Irving to Produce a New Play Here—Captain Marshall Busy—News.

(Special Correspondence of The Mirror.)

LONDON, Oct. 29.

The most important theatrical affair of this week has been the great matinee given at Drury Lane on Tuesday in aid of the sufferers from the awful Galveston disaster. It was not only the enormous programme which drew the enormous audience, it was the universal sympathy for your poor sufferers in this connection that helped to cause the splendid result—namely, twelve hundred pounds. Sir Henry Irving, the architect and plotter of this matinee, worked day and night for it, his magnetic personality and influence telling with wonderful effect all the time. As a piece of organization, his matinee was an absolute record. Irving, assisted only by Austin Breckton, did it all in three weeks. Moreover, the above named fine sum was in no wise caused by the system of begging and costly programme selling which has prevailed of late too largely in such affairs. Irving insisted that the souvenir programmes should be sold at a shilling apiece in the higher-priced parts of the house and at sixpence apiece in the other parts.

On talking to Irving just after this benefit, I found him both gleeful and grateful at the result of his hard work, and especially proud of the fact that your beloved audience had sent him along not only five pounds but a cordial letter of thanks. Eileen Terry contributed £25, Madame Melba, who was, alas! too ill to appear, sent £20, and Mary Anderson and Mrs. Patrick Campbell £15 each. Irving opened the proceedings by reciting "The Dream of Eugene Aram," and as the day wore on he weighed in with his wonderful performance of the old corporal in Conan Doyle's strong little play, Waterloo. George Alexander and company, including your sweet Fay Davis, played the second act of A Debt of Honor. Marie Tenenest and company presented the last act of English Nell. Berthold Tree and company popped in some scenes from Julius Caesar. Charles Wyndham and Lewis Waller gave the splendid office scene from Still Waters Run Deep, and tragedian Dan Leno not only gave his "Tally Ho!" hunting song, but also contributed to the vast audience certain biographical and other details concerning his father, who, it appears, was a spirit rapper, who was often known to rap for spirits until a very late hour of the night. Florence St. John (otherwise known as "Jack") brought along her splendid voice and sang an Irish ditty, skillfully accompanying herself the while. Managing Director Arthur Collins, who had kindly lent Old Drury for this laudable matinee, also sent his big company to play the murder scene in the new Old Drury drama, The Price of Peace. There were all sorts and sizes of other entertainments during the day, but perhaps enough has been said to give you some idea of the magnitude of the bill.

On Thursday I struck Irving (metaphorically, of course) down in the dirt by important town of Woolwich, where large numbers of the population, including battalions of the British army, came out to see him proceed to and from the new local Grand Theatre, the memorial stone of which he was engaged to lay. Irving performed this function in his usual graceful manner, and found means to improve the occasion by giving a few remarks on the mission of the drama, which he loves so well and for which he has worked so long and ardently. He was especially severe upon those unfortunate people who have no taste for dramatic entertainments. It was a capital speech, in the speaker's best manner, and it is no wonder that his reception was of an enthusiastic kind.

Last night it became necessary for me to dig his Irvingship out again, when I found him still busy, this time packing up his trunks in order to start touring on Monday at Manchester. He takes on the road Robespierre, The Merchant of Venice, The Bells, The Lyons Mail, Olivia, Nance Oldfield, and Waterloo. Irving told me to tell you that when he comes to America next October, a tour to which he is looking forward with great delight, he will present to your citizens a new play which he thinks will pan out as one of the biggest things that he has ever done, either histrionically or spectacularly.

Captain R. Marshall's new farcical comedy, The Noble Lord, was on Thursday night produced by Charles Wyndham and Arthur Bourchier at the Criterion. It deals largely with the humors of political life, treated somewhat in that Gilbertian manner which has hitherto permeated this clever captain's clever works. For a time the gallant author kept the ball rolling merrily, dropping in en route many sly hits at the follies of political life—which is sometimes nearly all follies. Toward the end, however, the play fell off a good deal, and methinks that the last act will have to be entirely rewritten if it is to succeed. Weedon Grossmith, George Giddens, J. E. Gordon, Mrs. Charles Calvert, Annie Hughes, the dashing Ellis Jeffreys, and Boucher himself all worked nobly and well. I hope something will be done to improve the piece, for, like most of the captain's efforts in playwriting, it is too good to be wasted.

Our London adaptation of Les Fetards, which you call The Rounders, and which we call Kitty Grey, bobbed up in London last week at the Eden Theatre in musical play form. At the Vaudeville, when it was a farcical comedy, it did not achieve great financial results. It seems likely to do better now, perhaps for the reason that some of it has been made exceedingly rude, so much so that it ought to be called Kitty Blue rather than Kitty Grey. Personally I do not care to encourage plays which rely for the most part on pornographic wheezes and travesties of hymns, and there is a good deal of this sort of thing in the new version of Kitty Grey. I merely record the fact that in its more offensive shape it seems likely to do bigger business than it did before. That, however, is no credit to anybody concerned. Every such production must ultimately do harm to a profession that most of us hold in too high esteem to see it degraded in this wise. It has been a pleasure to many of us in this city to find THE MIRROR continues to fight so openly against this class of play.

The Haymarket company, run by Frederick Harrison and Cyril Maude, returned to town on Tuesday, presenting The School for Scandal again. Their next new production will be a play by the aforesaid Captain Marshall. Its present title is The Best Man, but that name has been used twice before.

For Auld Lang Syne is to be withdrawn from the Lyceum on Oct. 30 after a very short run. It is to be followed by a revival of Henry Hamilton's version of The Three Musketeers, with Lewis Waller, who leaves Berthold Tree next week, as D'Artagnan. After that Waller will revive Henry the Fifth.

By the way, Seymour Hicks and Fred G. Latham, authors of Auld Lang Syne, have agreed to differ. Also to sever their collaborative partnership. Latham, who presently embarks for your musical shows again in order to represent Madame Trianon, will doubtless tell you all about this quarrel when he comes. You will find it a most interesting one. At the present moment I do not feel inclined to disclose the reasons.

Lola Fuller continues a special engagement at the Coronet, Notting Hill, on Monday. So does Charlotte Wiehe, the Copenhagen actress. The Gay Pretenders, a new musical farce, written by George Grossmith, Jr., and composed by Claude Nugent, is to be produced on Nov. 10 at the Globe, where the run of Blondel Bonwell has been extended somewhat. The Kendals have just tried Mrs. W. Kingston Clifford's new play, The Likeness of the Night, at Liverpool. It seems to have gone well.

The "notches" are up for A Parlor Match at Terry's. I am sorry, for it is a merry trifle. Farrington and Candy do not seem to have yet settled upon a piece to follow. There has, as I told you, been some talk of Shore Acres. Percy Carter last night decided to revive Gilbert and Sullivan's Patience, pending the production of

Hood and Sullivan's new Irish opera, at present called The Emerald Isle.

PARIS.

Many Productions in Prospect—Bernhardt and Coquelin Aid Charity—Three New Ballets.

(Special Correspondence of The Mirror.)

PARIS, Oct. 13.

Another week has gone by without anything of importance developing, but it is the calm before the storm, for within the next fortnight there will be a raft of premieres, including Une Ince de Mari at the Gymnase, La Guerre en Pentelles at the Odéon, Les quatre Coins de Paris at the Cluny, and La Carda at the Bouffes Parisiens.

One novelty, Henry Kishenecker's Le Bles, suite, at the Athene, has been postponed, in consequence of the large audiences that the revival of Les Deux Vierge is drawing. Montme M. Deval has issued his season's prospectus, that looks attractive. Most notable among the offerings he promises is that of Ibsen's Peer Gynt. Besides this Mr. Deval intends to produce L. Naroof's L'Etranger, Auguste Germain's En Fête, Tristan Bernard's Les Deux Filles du Roi Gaston, Romain Rolland's L'Ami d'Enfant, Autus and Sylvane's L'Insurgé, Carré and Mitchell's L'Innocente, Demur's Le Demi-Gotha, René Maizeroy's Le Mur, and De Gorce's à la Retraite.

New York will have weeks of Bernhardt and Coquelin in L'Aigle. Paris will see the two stars in Kostand's play for just one performance, and that for an American charity—the fund for the Galveston sufferers. Both Bernhardt and Coquelin have been always hard workers in the cause of charity, and they could not have hit upon a better means to aid this worthy cause. As it will be the only opportunity for Parisians to see their favorites in the most successful play of the season, the attendance is sure to be very large. The performance will occur on Nov. 10, just before the departure of the Bernhardt-Coquelin company for America.

In previous letters I have referred to the untiring labors of the Coquelins, and, in fact, in behalf of the Association of Dramatic Artists, Coquelin aîné was elected president of the association in January, and through his efforts its pecuniary resources have been increased greatly and the scope of its beneficence proportionately widened. The great lottery for the benefit of the society, that Coquelin planned, has received Government sanction, and the sale of tickets is being pushed vigorously.

The revival of Manizelle Carabin at the Renaissance on Tuesday went very well. Rosalia Lambrecht, the opera, was peculiarly fitted for the role, having lived in Russia. Her performance was pleasing, save for its boisterousness. The operetta, which is by Fabrice Carré and Emile Pessard, is sparkling and agreeable.

The Mathurins Theatre produced the other evening a two-act musical play, La Petite Femme Loth, by Tristan Bernard and Claude Terrasse. It was received with favor. Special hits fell to the lot of Marguerite Deval and M. Tarride.

The Comédie Française gave the last of its series of performances at the Trocadero, on the exhibition grounds, on Saturday. The bill was Edipe Roi, and a large audience was present. The company's opening play at Sarah Bernhardt's Theatre Nov. 1 has been changed from Victor Hugo's Angelo, Tyrant de Padoue, to Alceste, because Mlle. Bartel, who was to have played Caterina in Hugo's play, is compelled to rest. Paul Meunier would not consent to the production of Angelo without Mlle. Bartel, consequently it will be done later on.

Although September was the best month, in point of attendance, that the theatres have had since the exhibition opened, the receipts for that month, just published, show a decrease from the receipts for September, 1899, when the former exhibition was in progress. And this in the face of the fact that two theatres that did not exist in 1899 are counted in—Sarah Bernhardt's Theatre, that took in \$70,000, and the Athene, that played to \$5,100.

Rip, at the Gaîté, will soon be withdrawn and a revival of Les 28 Jours de Claiette substituted. Marguerite Ugalde has been engaged for this production.

The Nouveautés will have Sylvane and Gasconne La Borne d'Enfant as its next bill. The Casino de Paris has a capital new ballet, Cadet-Bonnet, with music by Henri Clément. Angèle Hérard shines in the title part. The Olympia's latest production is Watteau, a very elaborate ballet, by Jean Lorrain and Edmond Diet-Puget. Prominent in the cast are Liane de Pongy and Jane Thylda. A third new ballet is Madame Bonaparte at the Folies Bergère.

T. S. R.

AUSTRALIA.

Nance O'Neil's Repertoire—Mrs. Brown-Potter's Engagement—Other News.

(Special Correspondence of The Mirror.)

SYDNEY, Sept. 26.

The popularity enjoyed by Miss Nance O'Neil in Australia remains undiminished, and should she care to renew her engagement with Mr. Williamson her stay in the colonies might be indefinitely prolonged. She is returning from Adelaide to Sydney, where she will reappear at Her Majesty's as Parthenia in Ingomar, to be followed by a series of revivals and the production in swift succession of Fedora, La Tosca, Hedda Gabler, Twelfth Night, and Macbeth. Immense preparations are being made for the last two.

At the Sydney Royal Bland Holt has revived The New Babylon, originally produced by him some twenty years ago at the Sydney Victoria, which theatre, with its many reminiscences of famous actors, is now among the things that were. Early in November Mr. Holt will begin a season at the Melbourne Royal.

Williamson's Royal Opera company is going with The Rose of Persia to Brisbane, the initial production being reserved for the Melbourne season of Her Majesty's, possibly during the "Cup" week.

Charles Arnold has scored a big success in What Happened to Jones at the Sydney Palace. He will be followed by the Hawtry company, from London, in A Message from Mars.

Sydney is to have three pantomimes at Christmas, one at the Tivoli, with Billie Barlow as principal boy; another at the Lyceum, with Nellie Stewart in the name part, and a third, with John F. Sheridan, at the Royal.

The Musgrove opera season at the Melbourne Princess will shortly commence, but at present no definite details respecting opera or performers have been vouchsafed. It is, however, quite certain that Nellie Melba will not appear.

John F. Sheridan and Gladie Whiteford are at the Melbourne Royal.

Wybert Reeve's twenty years' tenancy of the Adelaide Theatre Royal will shortly end. He will be succeeded by T. P. Hudson and F. H. Pollock, who are arranging for visits from the Brough, Williamson, Musgrove, Charles Arnold and other companies.

Mrs. Brown-Potter has arranged with J. C. Williamson to revisit Australia early next year, when she will produce Madame Butterfly and a new play by David Belasco.

Alfred Dampier has revived Drink, his well-known adaptation of Zola's "L'Assommoir," with success. Miss Roland Watts-Phillips is in the cast. The weekly Shakespearean performance at present is Macbeth, which has been produced in somewhat elaborate style.

There is some uncertainty respecting the movements of Walter Bentley. According to one account he has accepted an American engagement, according to another his destination is London.

Edith Crane and Thomas Kingston have been doing good business at Her Majesty's, Melbourne, but The Christian did not "catch on," as anticipated, although Miss Crane scored a success as Glory Quayle. She has risen very rapidly in favor, and her Tess is pronounced superior to that of Nance O'Neil.

J. C. Williamson has secured the Australian rights of The Casino Girl, and is also arranging

for another visit by George Edwardes' London Gaiety company with The Messenger Boy, The Circus Girl, and The Runaway Girl.

JOHN FLEMING.

HAVANA.

Antonio Vico at the Tacón—Novelties at Other Theatres—Various Topics.

(Special Correspondence of The Mirror.)

HAVANA, Oct. 15.

The Tacón, our leading theatre, was auspiciously reopened last Monday night for the season of 1900-1 by the Antonio Vico Compañía Dramática Española, and the welcome accorded the star was very flattering. Vico is regarded as the Booth of Spain, as his company is conceded the leading of that country. He was to have begun his engagement by presenting as the first play of his repertoire La Mariana, wherein he shows his great ability as a tragedian, but the bill was changed, owing to the illness of one of the actors, to Lo Positivo, a comedy-drama in three acts. The audience was dissatisfied, first, at the substitution, and second, at the performance. Vico must be excused; asthma, as often of late, had a vise-like grip on him, and his enunciation was consequently greatly impaired. His acting, however, was as fine as of yore. During the week his voice improved, and he was seen to much better advantage in María del Carmen, Juan José, Lo Sublime en la Vulgar, and Un Drama Nuevo. The company is fairly good, its best members being Señoritas Valdivia and Mestres, José Vico (son of the star), and Señores Ferrín and Rodríguez. Vico's last appearance in Havana was on Feb. 24, 1895, on which date a banquet was tendered him by some of the most prominent people of Havana. During the festivities the news of the uprising at Yara was received, which was the sounding of the trumpet of the last insurrection.

The Tacón has been given over during the past week to the presentation of new plays and to benefit. La Tempestad, a melodrama in three acts, was presented for the first time Monday night. Tuesday evening there was a benefit for Miguel Arias, and Saturday night one for Martina Moreno. Good business prevails.

The cinematograph has completed its engagement at the Payret. Susana Melado and Benito Simanens had a benefit at this house Sunday night. An Italian opera company is expected to shortly begin an engagement at the Payret.

The Lara also had its share of new productions. Tuesday night Por Tirarse a cascara, a comedy in one act, was presented and fairly well received. On Los Baños de Madrugá was rendered Wednesday night, but failed to take, and has been withdrawn.

No change has taken place in the programme at the Cuba recently, and the same bill will probably continue until the new management goes into effect in latter part of this month.

The Alhambra is expected to be ready for occupation by the latter part of next week.

General Wood has rented the Martí Theatre for the constitutional convention.

Elvira (Mrs. Harry Clark) left for the United States Wednesday, and while in New York will engage people for the Cuba.

There is a movement on foot among the American players here for a benefit for the Galveston sufferers.

J. ELLIS NORMAN.

FAIRS AND CARNIVALS.

The Bloomfield, Ind., street fair, Oct. 22-25, proved a success. The fair was given under the direction of H. W. Wright. The free attractions were W. E. Schitzer, E. E. Hall, W. C. Clark, John Connor, W. M. Young, and Georgia Wright.

Among the attractions on the grounds were Charles French Theatre, Turner's World of Novelties, the Streets of Cairo, Trocadero Theatre, Lunette, the flying Lady, Young Brothers' War Show, American Bicycle Polo Team company, La Pinta, Eas-Sau, and Bosco, and the French dancing girls.

Large crowds attended the Montgomery, Ala., street fair Oct. 15-20. It is estimated that about 15,000 people visited the city daily. The committee provided many free attractions.

The Inter-State Fair at Atlanta, Ga., Oct. 10-27, had large attendance last week. Frank Bostock's midway did immense business; several new attractions were added. Secretary T. H. Martin announces that the fair has made a large profit.

The stranded performers of the Nevada, Mo., street fair organized a vaudeville company there under the management of S. Oppenheimer. Manager Stettin donated the use of the Opera House for a benefit performance Oct. 20.

The Galesburg, Ill., street carnival, Oct. 16-20, proved an immense success and drew the largest attendance of any fair ever held in this city.

The Elks' street fair and corn carnival at Piqua, O., Oct. 22-25, opened gloriously. The New England Carnival company, with its freaks, dancers and trained animals, amused large crowds. The decorations and exhibits were the finest ever seen in the city.

The Spartanburg, S. C., carnival opened Oct. 22 to enormous crowds. Among the attractions are Frank C. Bostock's midway, the Banquets, Prevost Troupe, Loredo and Blake, Leggett, Blondin, and Lotto.

The Decatur, Ill., Elks held a successful street fair and carnival Oct. 15-20. The Bostwick Amusement company furnished most of the attractions. Kilpatrick, the bicyclist, was a great drawing card.

The Augusta, Ga., lodge of Elks will hold a street fair and carnival Nov. 12-15. General Manager E. R. Picher expects great crowds, as the Confederate Veterans of Georgia and South Carolina will hold their annual reunion at Augusta at the same time.

THE ELKS.

Reno Lodge, No. 597, held initiatory ceremonies and a banquet Oct. 20. Members of A Texas Steer were guests of honor.

Jackson, Mich., Lodge, No. 113, has arranged for a series of entertainments for the coming winter. The first one occurred Oct. 22, when Judge Erasmus Peck, in behalf of the lodge, presented to Exalted Ruler Ruler V. Hawley a handsome watch, chain and charm.

Council Bluffs, Iowa, lodge held the cornerstone of their new clubhouse Oct. 21. The building will cost \$27,000.

Warren, O., Elks are preparing to occupy remodeled club rooms that have been made decidedly attractive.

Fargo, N. D., lodge initiated four new members Oct. 20.

A lodge is to be instituted at Hartford City, Ind., Oct. 24, with twenty-five charter members. The ceremony will be performed by the Nuncio, Ind., Lodge.

Portsmouth, Va., Lodge No. 82 will begin work on their new building shortly. It is to be one of the finest Elks homes in the South.

A GOOD ONE-NIGHT STAND.

CHARLES CITY, IOWA, Oct. 28, 1900. We presented The Free Lance at Decatur, Iowa, last evening, Oct. 25, to a crowded house and brilliant audience. Mr. Mantell received certain calls at the end of each act.

It was our second visit to Decatur, and I am pleased to state that it is one of the best theatrical one-night stands in the Northwestern country, and one of the few places where the local managers buy tickets for themselves and families.

The managers, Messrs. Weber and Bear, are gentlemen and business men. I find they leave no stone unturned to work up and give good companies large business.

Very truly yours,
M. W. HANLEY.

REFLECTIONS.

Edmund Breece, whose picture appears above, has just retired from James O'Neill's company, in order to accept the position of leading heavy in the Castle Square Theatre Stock company in Boston. During the three years that Mr. Breece supported Mr. O'Neill he made strides forward in his art, and by his many successful impersonations acquired wide popularity with theatregoers in all sections of the country. Among the characters in which he was most admired were Bunchers and Korter in Monte Cristo, Appius Claudius and Scyllus in Virginius, Legrand in The Dead Heart, Cardinal Richelieu in The Musketeers, and Garbanchal in When Greek Meets Greek. The engagement of Mr. Breece at the Castle Square Theatre is for a term of twenty-five weeks.

Frank E. Baker has closed a three years' contract with Dorothy Lewis and will star her in Hal Reid's Hearts of the Blue Ridge.

Charles Mortimer will produce at Delaware, O., on Nov. 8, a new drama purchased in Europe for him by Manager C. T. Parsons and entitled Side by Side.

Justice Freeman, of the Supreme Court, handed down a decision last Thursday, refusing to grant an injunction to John Arroy Knox to restrain Blanche Walsh, Joseph Brooks and Benjamin Sterne from using the word Mabelle as a play title.

David Pryse McKaye, of the Bailey company, and Rachel Crowe, of San Francisco, were married Oct. 16, at North Yakima, Wash.

Titlie Salinger, who has been visiting in Australia, arrived in San Francisco Oct. 19.

Harry Herman is making a hit as Hans Nix in The Telephone.

Bertram Miller has joined the Jossey Stock company as musical director.

Morton's Opera House at Paducah, Ky., was destroyed by fire on the night of Oct. 20.

Ida C. and May M. Ward, writers of many successful plays and sketches, have organized De Leon's Comedians to tour the South in repertoire, opening at Greenville, Miss., on Nov. 20. Frank De Leon, Ed Lawrence, Ed Howard, Polly Ann Colfax, and J. H. Swan have been engaged.

A jury in the City Court on Oct. 19 awarded a verdict of \$467 to Dr. Anna L. White in her suit against David Belasco for services rendered to Frederick Lester. It was declared that Mr. Belasco had offered to pay the bill for attendance upon Mr. Lester, and, although the defendant denied this, the jury decided in favor of Dr. White.

Fanchon Thompson, the American soprano, arrived in New York from Europe on Oct. 22, and will make her debut with the Metropolitan English Grand Opera company this (Tuesday) evening in the role of Carmen.

Highly Bell has been especially engaged to sing the role of Koko in the coming production of The Mikado at the Metropolitan Opera House.

THE MIRROR recently stated that Lavinia Shannon was a lineal descendant of the Earls of Cornock and Shannon. The statement should have been the Earls of Carriek and Shannon.

The Strollers gave two receptions last week in their club-rooms. The first occurred on Thursday evening and was given in honor of a number of ladies who have assisted the club in its entertainments for various charities. The second reception took place on Saturday afternoon.

Leon Ducommun, manager of the Southern Stock company, playing at Springfield, Mo., Oct. 22, fled with the receipts of the performance and the company stranded. He was arrested in St. Louis.

The Right Man, a melodrama, by Lionel C. Ellis and George Comer, will have its first American performance at Peterson, N. J., Nov. 1. Arnold Reeves, Harry Pierson, George Maddix, James Mackey, Howard Wessimer, Russell Gibbs, Olive Berkeley, Belle Gold, Nina Freith, and Master Helwig will be in the cast. A. C. Turner is business manager. Martin J. Dixon will stage the play.

At Elizabeth, N. J., Oct. 25, Delmore and Wilson, under the management of Ira J. La Motte, opened their season in the musical farce-comedy, My Aunt's Nephew, by Bert Leslie, before a large and delighted audience. It was the play's first production on any stage.

A large house, chiefly composed of theatrical people, greeted Senator Wellington, Augustus Thomas and Franklin Quinby at the Casino on Sunday night. The meeting was the first held under the direction of the Actors' Bazaar Society, and its success was largely due to the efforts of C. C. Quinby and Ernest Lamson, of the Committee of Arrangements.

Owing to Irma La Pierre's sudden illness last week, Pearl Evelynne, who played Kate Brewster in "Way Down East," was called upon at an hour's notice to assume the role of Anna Moore. She gave a very creditable performance, and her work was highly complimented. Miss Evelynne will continue in the part until Miss La Pierre is again well enough to rejoin the company. Praise is also due to Hettie Charles, one of the choir singers, for her work as Kate Brewster, also undertaken at an hour's notice.

Gene Chamberlin has resigned from the Hallifax Stock company and has returned to New York.

Gray R. Towler will put on the road next season a new scenic production, Montana, by W. T. Clark.

Sherrie Matthews and Norma Whalley were married in Chicago on Oct. 10.

The body of Mrs. Harriet Saphore, who died recently at Toledo, O., was cremated at Detroit on Oct. 21.

Ira J. La Motte, Manhattan Theatre, New York, has election night open for Delmore and Wilson, in the musical farce, My Aunt's Nephew. Connecticut and Massachusetts managers wire.

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